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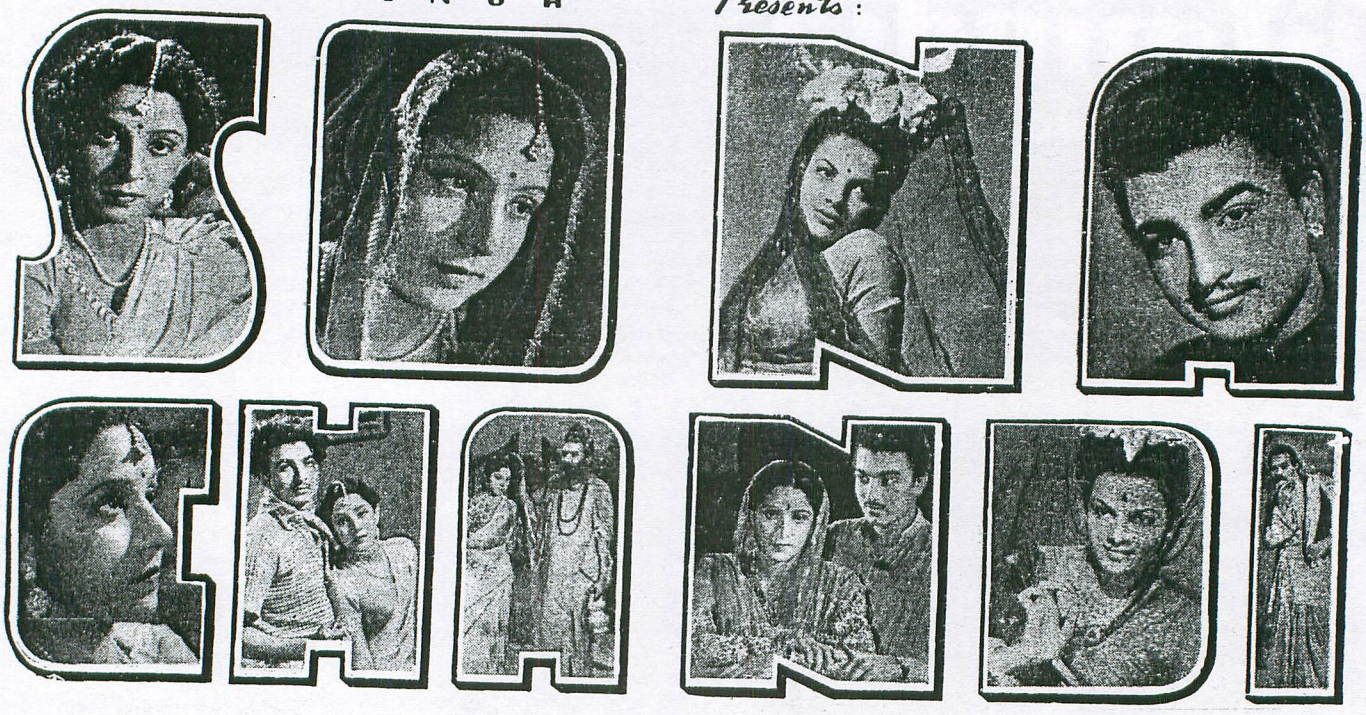

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Promoting Or Provoking?

The recent offer of the Government of the Punjab, offering prizes of Rs. 5000|- and Rs. 2000|- for documentary films promoting Hindu-Muslim unity, shows the intense anxiety of our popular ministers to restore communal harmony in our country.

It is the first attempt of its kind and superficial students of our contemporary life are likely to welcome it with open hands. We, however, doubt the wisdom of this apparently praiseworthy scheme.

The vital question is: Will a motion picture really promote communal harmony between the Hindus and the Muslims?

In the past we have produced some tolerably good motion pictures on this much vexed problem. Pictures like "Padosi", "Hum Ek Hain", "Bhai Chara", "Forty Crores", 'Sandesha' etc., have sung and shouted about Hindu-Muslim unity in blatant words calling one and all to embrace each other in a lasting friendship and brotherhood. In innumerable other pictures attractive songs, with well-pointed words suggesting brotherhood between the Hindus and the Muslims, have been sung by our best glamour boys and girls.

And yet in spite of all this well-meant propaganda the country has collected a tragic crop of a series of bloody riots in which the Hindus and the Muslims have attacked each other with a venom and ferocity that would put the wild beasts of the jungle to eternal shame.

If the film is admitted to be the most powerful medium of propaganda why have we had such an unfortunate result?

The reasons are mainly political. The two main groups of politicians shout counter-slogans at each other every day tearing the two communities further away from each other. Political ambitions of different leaders are taking a tragic toll from the masses every day in the different towns of India. Human blood has become pretty cheap in this country. The chastity of women, to protect which Indians have died in millions through ages, has today become a victim of political vendetta. Indians, who once respected and worshipped women, are nowadays seen desecrating the very wombs that have given 400 million cradles to this unhappy land of ours. Political fanaticism has reached brutal heights and the brotherhood of centuries has been squandered with a fanatic fury unknown to Indians before. With murder, rape and arson, the present is frightening enough and no one can say what the future has in store for us.

Will the Hindu-Muslim unity films solve this tragic problem? Will such films ever promote better feelings between the two great communities of India?

We do not think so. And why?

The very idea of planning a film on the theme of Hindu-Muslim unity is in itself an admission that there exists a disunity between the two communities. How does this admission compare with the oft-repeated claim by kindly politicians that the Hindus and the Muslims are brothers and as such have the same culture and traditions?

For centuries, owing to the numerous acts of commission and omission by both the communities, the Hindus and the Muslims have been made willing targets by political adventurers to promote their own ambitions and designs.

With the advent of the British in India, the apple of discord between the two great communities became the most cherished dish at the Imperialist table of the empire builders. The tree yielding this poisoned apple has been nourished with the blood of millions in India during the last two hundred years.

When a film, therefore, tries to preach unity between the two great communities, it helps only in reviving bitter memories of the past written in riots, murder, rape and arson. When people see sympathetic scenes of Hindu-Muslim amity on the screen, they are instantly reminded of the dead each party has contributed to the communal inferno at some time or other. The best intentioned film thus becomes the cause of more embitterment.

In the present political context the Hindu-Muslim unity as a theme for motion pictures is perhaps the most complicated subject to handle. This tragic problem of our national life has become the most severe headache of our leading politicians and they are already at their wits' end in trying to find a solution. With the politicians in this perplexed state, how can one expect our film producers, most

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of whom are notoriously illiterate and uncultured, to produce on this theme a correct motion picture which would help to promote a better understanding between the Hindus and the Muslims?

The few frustrative attempts in this direction made by our producers in the past have been at once stupid and ridiculous. With clumsy haste, we find the producers rushing to the house-tops and shouting from there a sermon asking the Hindus and the Muslims to unite. They don't say why but usually it ends in bringing the hero and the heroine together before the 11,000 feet of footage is allowed so run out.

Very often the heroine puts a flag on a stick and marches through the streets, followed by ugly-looking lads and lasses, all singing a song of national unity ending with a threat to drive the British out of India.

The British are still in India and the Hindus and the Muslims are still at each other in spite of all this unity music.

Another favourite method of propagating Hindu-Muslim unity is a sprinkling of strong and pointed dialogue, as was seen in "Forty Crores". This dialogue, while threatening dire consequences to all who choose to interfere between the Hindus and the Muslims, often helps to hurt the principal parties to the quarrel by actually quoting numerous unfortunate incidents of the past clashes. The picture therefore defeats its primary purpose of bringing the Hindus and the Muslims together.

Another popular method of showing Hindu-Muslim amity is by making a Hindu man sacrifice everything to help a Muslim or by making a Muslim man give protection to a Hindu woman. This procedure suggests that the individual community is so rotten and heartless that it wouldn't help its own people in distress and it is left to the other community to do the needful. These types of scenes usually end by becoming very unpopular with both the communities.

The intolerance of the Muslim temperament is no longer a national secret. The shrewd and wily producers know this aspect of Muslim character too well. To guard against it they often lean heavily in favour of the Muslims and play them up in warmer colours than necessary in their pictures. This lopsided presentation of a theme ends by hurting the Hindus who curse both the Muslims and the producers. "Rana Pratap" is a good example in point. The producer has made a few Muslim soldiers sing a song of Muslim glory and supremacy in the face of the misfortunes of a Hindu historical hero. This is rather an unfortunate procedure of pandering to Muslim intolerance at the risk of Hindu anger. "Rana Pratap" actually succeeds in enraging the Hindus while the producer complacently believes that he has done a good job for the Hindu-Muslim unity.

Such obvious incidents shouting the theme so blatantly will never help to bring the Hindus and the Muslims together. Teaching has to be done in a soothing and subtle manner and more so in this problem with both the communities with tempers frayed as at present.

Immediately people suspect that a new attitude towards life is being thrust upon them a mental barrier of hostility is created within them defeating completely the purpose in view. Ordinarily human beings don't like to be taught and never against their will.

Indian producers presume to catch the Hindus and the Muslims by the ear and show them the way to unity. This has not been accepted in the past and will never be accepted in the future.

As we find no reasons to believe that our motion pictures are likely to show any remarkable improvement in quality and contents, at least for another five years, and as there is not the least chance of our present producers growing any intelligence in the back-yards of their brains in another twenty years, we suggest that pictures on themes of Hindu-Muslim unity may be put on the shelf for some time to come.

Otherwise what is intended to promote may end in merely provoking.

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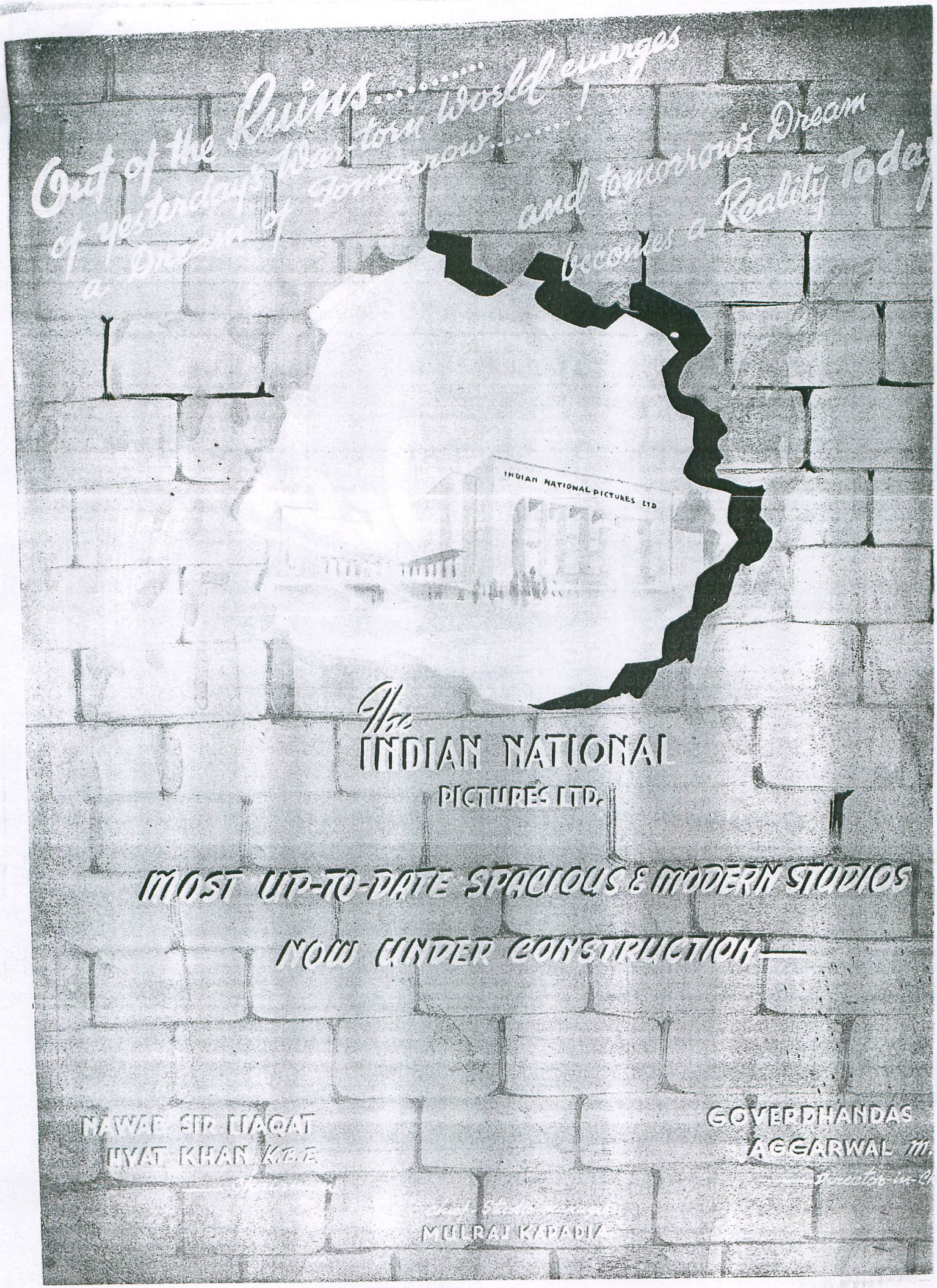
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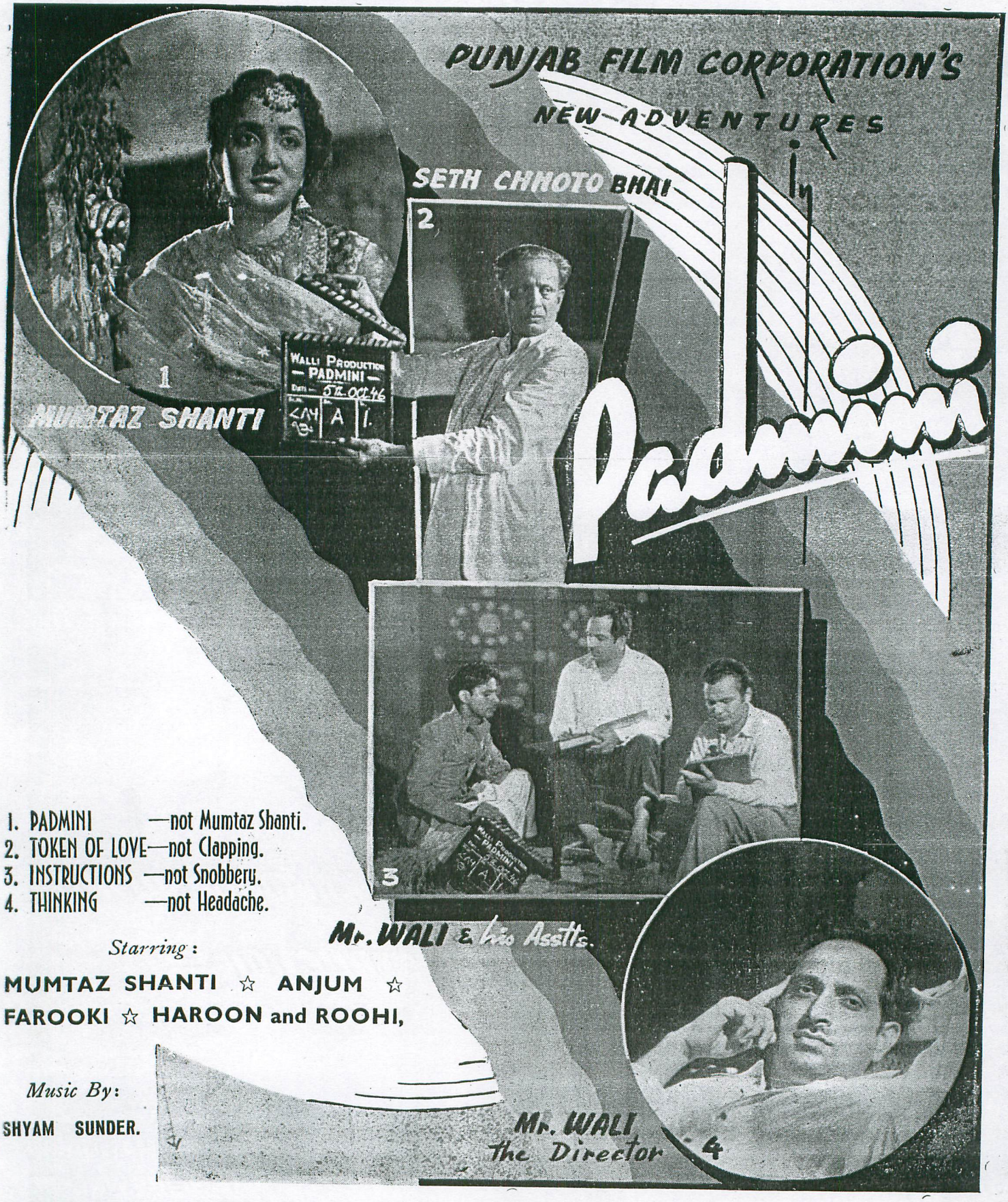

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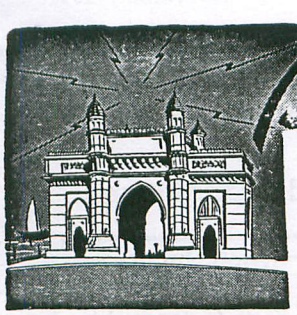

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but they carry weight because they are written by a man who knows his job.

WHY BLAME MR. MORARJI?

Backed by the State, American films in future will not only popularize Yankee slang but also sell Yankee products and glamourize the Yankee way of life all over the world.

Top-line statesmen like President Truman, Secretary James Byrnes, Assistant Secretary Will Clayton and even the Ex-secretary Henry Wallace have all assured Hollywood's film industry the State's official support and as a result motion pictures are expected to play a major role in the forthcoming international trade conferences.

Films, ostensibly produced for entertainment, will carry subtle sales talk to widen the markets for American products and luxuries.

Large scale plans have already been made, of course in consultation with President Truman, to "sell America" overseas as effectively as possible till the Yankee dream of engulfing the world is finally achieved.

Whether through the 16 mm channel or through the normal 35 mm films, American pictures in future will be selling something to the world, be it chewing gum or the way of moving the jaws whilst chewing it. If all this stops the dirty tobacco chewing and spitting habit prevalent in India, Yankee pictures will have done us some good at least.

While this leading "democratic" state is thus forging large-scale plans for trade domination, accepting the film as the most powerful medium of propaganda, Rai Bahadur Chuni Lall, the Ex-president of the Indian Motion Picture Producers' Association, after his first visit to the Home Minister of the Bombay Government had some reasons to tell his colleagues: "In view of the general attitude of the Ministry towards the industry, it was not likely that personal representations would be of much avail."

What the genial Rai Bahadur, however, has failed to realize is the most important fact that there is a world of difference between the Hollywood productions and the Indian ones, between the Hollywood producers and the Indian ones and between the Hollywood film industry and the Indian film industry.

The Rai Bahadur cannot expect a responsible popular minister, like Mr. Morarji Desai, to give a willing ear to the selfish and one-sided demands of irresponsible, uneducated and uncultured producers who have not produced a single picture worthy of our national traditions during the last 30 years.

If there had been one picture to show as a milestone of some ideals, we are sure Mr. Morarji would have listened patiently to all the grievances of the Indian producers. On the other hand, every decent filmgoer in the country has a million reasons to wish the worst to our present day film producers, seeing the way they have consistently distorted and abused our cultural, historical and social traditions in their productions during the last 30 years.

Where we need state help is in framing and enforcing a production code which will describe as exactly as possible what the people expect from the Indian film industry.

Our popular ministers have to begin overhauling our film industry right from the very base and there will be plenty of time to go before film producers qualify themselves to ask for special privileges from the state.

People have to deserve first before they desire.

WE NEED MORE THEATRES!

Talking of films and the State, we are reminded of the recent deputation of our film people which waited upon Home Minister Morarji Desai. The deputation wanted the Government to sanction the building of new theatres in the city and other places

Mumtaz Shanti is looking more attractive these days than ever before. Here she is in "Padmini", the second social story of Producer Walli Saheb.

as the present number of theatres is found woefully inadequate to show the ever-growing supply of pictures produced in the country.

Whilst rightly refusing the representation of the industry on the Advisory Committee appointed for this purpose, Minister Morarji gave an assurance to look into the grievance more closely and expedite matters as early as possible.

Well, this, in our opinion, is a good grievance though it has come from irresponsible quarters. More theatres are a crying need with us today. Not a single new theatre has been built in the city during the last 10 years due to the unsympathetic attitude of the police authorities who have primarily to sanction the construction.

It has often been said that all attempts to build new theatres, even in normal times, have been discouraged by the authorities on some ground or other, thus leaving an unholy monopoly of exhibition in the hands of a few rich and influential exhibitors.

With the building restrictions enforced during the war, no progress could be made in this direction and the exhibiting monopolists reaped a rich harvest in blackmarket showmanship between 1939 and 1946. Theatre-owners in the city and the suburbs have become rich beyond the dreams of avarice and not even the income-tax sharks could get at their pockets, because more than 75 per cent. of their income was earned in advance through black-market bonuses. Producers had to pay as much as Rs. 50,000 in black money in advance to run a picture for 10 weeks at any moderate theatre.

This black-market showmanship is still in full swing because there are more pictures lying in the tins than there are theatres to screen them. This disgusting problem can only be solved if the Government issue quick permits to build new theatres. And quick permits are possible only if our popular ministers see things for themselves and not trust the well-seasoned police officials to do the needful.

AN APPEAL TO SARDAR PATEL!

With Ambalal Patel of the Indian News Parade ignorance seems to be perfect bliss. We do not know how much of the English language the enterprising young Ambalal Patel—for American information: not a son of Sardar Patel—knows but since he deals in international buying and selling, he must be having some one to translate to him into easy Gujarati what people have been writing about the way he is managing the Indian News Parade—India's only newsreel.

He has already presented some howling news items such as: Paris Fashions, Honeymoon Trips of Film Stars etc. but the latest is about some doubtful reforms granted by the native State of Bikaner.

In a recent issue of the News Parade, we were bored stiff with a full five-minute item showing us the fat ruler of Bikaner riding an over-fed elephant and spitting out some poorly composed baby soothers to a crowd of poor subjects who can't turn round and ask questions.

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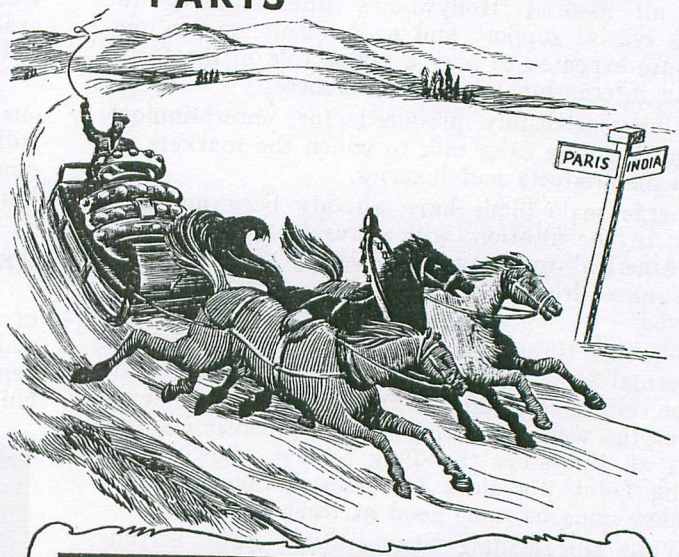

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There again, Agha is getting fresh with Surekha in ..."Shake Hands" a social comedy.

This topical film was shot by Mr. Baburao Pai and evidently included in Ambalal's News Parade for publicity purposes. Ordinarily this item, as casual news, should not have taken more than 50 feet, but there were nearly 400 feet of it in the newsreel.

May we know what earthly right has Ambalal Patel to bore us with the publicity campaign of a decked-up prince who has nothing in common with his subjects?

It seems clear that Ambalal Patel is running the News Parade show more for quick profits at any cost than for giving a film news service or laying the foundations of a future national newsreel. When the newsreel in a slave country becomes a private enterprise it is bound to be turned into a paying publicity racket. But, surely, that is not the final purpose of a newsreel.

It is high time that our popular members of the Interim Government should revive the corpse of the once-flourishing Film Department and ask Secretary P. N. Thapar to put quickly into practical shape all the knowledge and experience he has gained in his previous job and travels.

Secretary Thapar is a competent man and Sardar Vallabhbhai Patel our Member for Home, Information and Broadcasting, will do well to hand over the responsibility of organizing the national newsreel to him and in the meantime stop all private publicity rackets parading as newsreels.

After all, even the National Government will one day or other need the film as a medium for national propaganda. Why not make a beginning now before things become worse than they are today?

"EXPERT" HIRLEKAR BECOMES "AUTHOR".

"Expert" K. S. Hirlekar seems to be a versatile man. He is reported to have "done" many things in life. He was a "technical adviser" to a photo firm once. Few people, however, could understand his "technical advice", which usually began with "I" and ended with "Me".

For a time he called himself the greatest "friend" of the Indian film industry and started societies, associations, institutions and what not till one by one the film producers ran away from him.

Then one day he became an "Expert" from India and took four other "Experts" as delegates overseas to study the world's film industry and actually bring home the invaluable Hollywood "secrets". The "secrets" never came home nor did a report of the 'delegation's' activities overseas.

Hirlekar's latest stunt was "authorship" of books on Soviet Russia. With the Soviets beating the Germans and making so much noise in the post-war world, Hirlekar had to "write" a few books extolling their virtues.

One of Hirlekar's books was "Soviet Asia" "written" by Mr. K. S. Hirlekar "the famous author on Russian subjects." The "authorship" of this book reached a humorous climax the other day in the Small Causes Court, Bombay, when "Author" Hirlekar sued Mr. Subba Rao, M.A., a double graduate, for the recovery of Rs. 200|- which amount was described as a loan.

But unfortunately for "Author" Hirlekar things took an unexpected turn when our eminent economist, Professor C. N. Vakil entered the witness-box and stated that Mr. Subba Rao was the ghost writer of the book "Soviet Asia" and was promised a sum of Rs. 500|- by "Author" Hirlekar for the trouble of writing the book.

Hirlekar's dreams of being invited to Russia as the "learned author" of an erudite book thus vanished in thin air. Poor Hirlekar, it must be an evil moment when he borrowed the "ghost" idea from our "ghost" singers of the screen.

It is, however, a consoling thought that a Court of Law has taught a salutary lesson to an "author" who rushes to take the undeserved credit of another man's sweated labour and then shows the ingratitude of not only not compensating him fully but insulting him in addition by filing a suit against him for recovering an alleged loan.

One wonders how long will our poor writers be exploited so cruelly by these "Authors" and "Experts".

OUR FAST DETERIORATING MUSIC

Talking of "ghost" authors reminds us of our "ghost" singers of the screen. When our film producers started on this popular institution of employing "ghost" singers to lend melodies to their well-chiselled show crows of the screen, they were quite enthusiastic about picking and choosing well-trained and suitable voices, which could, in addition, sing

well. But as has been customary with everything which our film producers do, familiarity soon brought contempt into this field of work and it is not surprising to see now-a-days men and women with unmusical voices and without any musical training being made to sing as "ghost" singers.

With such apathy in the field of music is it surprising to find our film music completely deteriorated and miserable? Not that our film music was ever very musical at any stage during the talkies, but what little attraction it once had has also been dissipated recently by the employment of wrong persons to do playback singing.

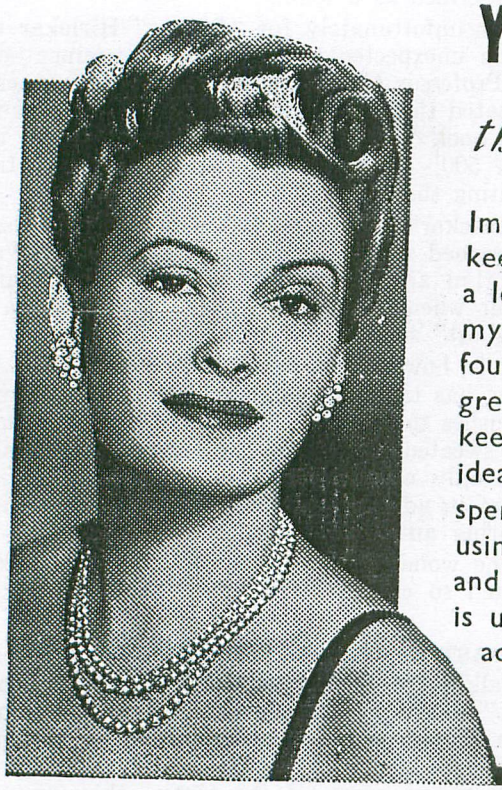
Now don't run away with the idea that film producers are trying to be economic by paying less for ghost singers. Far from saving any money they are actually paying more these days than ever before. The so-called well-established singers cost Rs. 1000|- a song and these ghost singers are equally to be blamed for the present deterioration of our film music. Though these professional singers earn their livelihood by doing playback singing, they show almost criminal disregard for their responsibilities. They often rehearse a song twice in the afternoon and are ready to record it in the evening to earn a thousand rupees within a few hours.

The amateurs who take up ghost singing can claim probably the lowest musical standard and training imaginable. Even these amateurs cost anything between Rs. 400|- and Rs. 600|- per song.

Add to this circumstance of shortage of efficient singing artistes, the utter negligence and inefficiency of the music directors of the studios and imagine where our film music is going to end within a very short time.

If there had been a chance of our film music becoming completely unpopular with the masses some day, we would have welcomed the present state of idiotic indifference on all sides. But where music is concerned Indians are a crazy people and as there is not the least chance of our people disliking music in another thousand years or more, it is but necessary that we should have better film music in our pictures so that while such music helps to bring the bacon home earlier through the box-offices, it may also help to raise our taste in the art of music itself.

And one way to do this is by insisting on thoroughness in rehearsals and by asking the present ghost singers to be more responsible in their work. If the professional singing girls, who are at present generally employed as ghost singers, cannot behave properly, it will be well to send them back to their red-light districts where they have to earn their nightly bread on sheer merit. Perhaps the big and easy money of the movies has made them disloyal with their own art.



"You don't look a day over 30"

they said on my 43rd birthday

Imagine how delighted I was; and it was true, too. Yet keeping young looking has been so simple. I realised a long time ago that make-up was a waste of time if my skin was dry and hard. So I looked about for a foundation cream which besides being a good non-greasy powder base would give my skin the food to keep it supple and free from wrinkles. I found the ideal-Tokalon Vanishing Skin Food. Now, without spending any more time or effort than I would in using an ordinary cream, I keep my skin soft, smooth and white. With most women of my age, make-up is used to hide imperfections. With me it simply accentuates a youthful complexion — thanks to Tokalon Vanishing Skin Food.

Ad. No. TV. 2.

RANJIT'S

Forthcoming Productions:-

★PHOOLWARI★KAUN HAMARA★
★DADAJI★JOGAN★SHREEMATI★
★PATRI SARKAR★JAWAHEER★
★SUHAG RAAT ★ BAAP-BETA★
★DARIYAVAT ★ MADHAVI★
★MAHEFIL ★ SAMADHI★

: Stars :

★ VEENA ★ BEGUM PARA ★
★ KHURSHID ★ ROOPA ★
★ KHURSHID(Jr.)★NIRUPA ROY ★
★ RUKMINI ★ BIPIN GUPTA ★
★ JAGIRDAR ★ GULAM MOHD. ★
★ DIXIT ★ MOTILAL ★ ANJUM ★
★ SHEIKH HASSAN ★ NIHAL ★
★ RAJENDRA ★ ALTAF ★
★ KAMAR ★ DILJEET ★

: Directors :

★ CHATURBHUJ A. DOSHI ★
★ KIDAR SHARMA ★ ASPI ★
★ MANIBHAI VYAS ★
★ TAIMUR BEHRAMSHAH ★

☆

NOW BE QUICK

After a million complaints and constant pressure from the public, it is reported that the Commissioner of Police, Bombay, has requested the Government of Bombay to undertake special legislation to authorize the police to stamp out black-marketing in cinema tickets.

While the Police Commissioner vehemently disapproved of the ticket racketeering by goondas at the gates of our cinemas, he had no powers under the existing laws to haul up these goondas and punish them.

The new legislation is planned on a system prevalent in New York of licensing booking-offices necessitating the purchase of admission tickets only from licensed booking offices and from licensed vendors of tickets. Penal clauses in the legislation will keep away the racketeering goondas and their needy customers and all tickets which are not obtained directly from licensed booking-offices shall be declared invalid for admission to the theatre.

The Commissioner of Police is at last on the right lines but let us hope that the legislation becomes an accomplished fact within the shortest time necessary. Just at present the goondas are busy stabbing and the cinemas are closed. But when the cinemas open, the goondas will return to their old racket. Before they do so, the law must be posted at the theatre gates.

MORBID THEME FROM HOLLYWOOD

While Indian producers are often guilty of putting objectionable themes in their motion pictures, the Hollywood ones cannot be said to be completely free from this tendency. Otherwise how can one explain the numerous murder thrillers and gangster pictures which flood the Indian market from time to time?

A recent picture which comes to mind is, "The Postman Always Rings Twice", the M.G.M. production. It was screened at the Metro with a lot of publicity and many filmgoers went to see the picture with great expectations. Starring Lana Turner, the girl with attractive curves, the picture was supposed to have romance as its main theme. No one can possibly object to romance being made the central theme of a motion picture so long as it is made interesting and entertaining. But romance closely knit with a planned murder as shown in "The Postman Always Rings Twice" becomes much too morbid for motion picture purposes.

The story of "The Postman Always Rings Twice" is nothing unusual. An attractive girl (exquisitely played by Lana Turner) is married to a middle-aged rich business man (Cecil Kelloway) when a young tramp (John Garfield) who works in their restaurant falls in love with her. The girl being anxious to get the money of her husband, the two of them plan to murder the business man, who is an obstacle in the way of their love. In their first effort they fail to get rid of him. In the second, a motor car accident, the husband is killed and the lovers are hauled up for murder. They are then re-

leased for want of evidence. Later the girl dies in an accident and the tramp is sentenced to death for her murder.

The tramp gets the penalty for his crime all right but this retribution hardly takes three hundred feet of celluloid at the end and all the remaining footage of the film is devoted to this story of grim murder with protracted designs constantly under discussion revolving round the incidental romance.

These type of pictures hardly entertain. The idea of taking a sweetheart to bed through planned murder of her husband is not only grotesque but very harmful from the social point of view. If the Hollywood producers wanted their Indian film fans to hear the soft and lustily-delivered dialogue of Lana, they could have done it doubly well in the usual entertaining story with a stereotyped pattern of love and happiness that we see so often on the screen.

How the so-much boosted Production Code of Hollywood allows these type of stories for picturization is a wonder. The Yankees who often show extreme sensitiveness about the dialogue in British pictures are themselves expected to maintain some decency in the presentation of their stories.

Our Censors here, of course, are not expected to object to such stories, because they can hardly distinguish between what is good and bad for the masses.

In future, however, with a strict Production Code for India in the making, Hollywood would do well to avoid these themes. If a motion picture entertains the people, it would have more than served its purpose, without teaching them to plan a heartless murder to consummate love.

YOU'LL HARDLY BELIEVE:—

That the latest discovery of the matronly film actress Shobhana Samarth is the painless delivery of her umpteenth baby. A local medico put her under gas and the child dropped out without a bother. So thrilled was Shobhana that she went and told everything about it to Russi Karanjia of "Blitz" and Russi yelled about it in the paper. Now Shobhana will have a dozen more painless babies, thanks to the medico. Even "Ram Rajya" was more painful, but that's because Vijoo doesn't use gas. He keeps it all in his own head.

That this new baby gas will now be stored in every film studio for stars in labour. Nur Jehan, however, came to know about it all too late in the day. She had to bring out Shaukat II without gas. That boy is going to be a good director, we think.

That Director Shantaram will have to buy some black-market stock of the baby gas for his affectionate wife Jayashree. She will need it during picture making with Shantaram acting romantic. The gas will make the sequence painless. Some gas should be reserved for the audience too.

That our champion mother film-actress Leela Chitnis burst out laughing—not due to the laughing gas—when she read of Shobhana's painless-gas delivery. She has had so many deliveries that she doesn't remember now which was more painful. And after all what is a little pain after a lot of pleasure!

That this painless gas, used on Shobhana, is going to be really useful as a first aid measure for independent producers delivering pictures out of hired studios. It can also be used for the audiences to make our pictures less painful.

That with such an universal demand for the painless gas, Tarachand Atawalla will corner the present stocks and sell them on the footpath opposite Ramdas Sampat's house. It is a protected area because Daddy Dwarkadas has all the gun licenses in Bombay.

That the story that Daddy Dwarkadas was approached by Bhendi Bazaar goondas for hiring out his guns can hardly be true. He had no guns to give, having already hired them out to the film goondas.

That some Punjabi "gentleman" called at Producer Kardar's house and threatened to set fire to his studio. Kardar referred the matter to the members of the "Paradise" and they sent Daddy Dwarkadas' guns to do the needful. The goonda is reported to have gone back to the Punjab without even meeting Nanda and Jagdeesh, the two Punjab's ambassadors in Bombay.

That with riots in Bombay and cinemas closed, film producers have suddenly become conscious of their bank balances. No wonder bank clerks are asking for wage increase, the way they are bothered by the producers.

With that Bela-Lugosi look, David is not going to be popular with Rajkumari in "Dur Chalen" a social story of Durga Pictures.

That Indian film producers can never be convinced that the leaves of their cheque books are not so many currency notes. They tear out the cheques even though the banks don't want to collect them these days. Film bankers have taken up stamp collecting as a hobby these days.

That Producer Shantaram, Film-actress Jayashree and "international" writer Dewan Sharar are reported to have been lost in America as Dada "Shaukat" of Rajkamal doesn't find any news of Anna in "Navyug" Marathi weekly.

That "Shaukat" Dada of Rajkamal will now start on a search expedition and will land himself in New York to ask Anna about the overdue payment of interest at home.

That had it not been for "Master" Winayak (aged 42), Rajkamal would have been closed long before. That is a special news from the woman-voiced Master of Ceremonies in Profulla Pictures.

That little Alka Achrekar also supports the stories of "Master" Winayak's genius in financial affairs and their management. She taught him a few tricks herself.

That Mumtaz Shanti considers husband Walli not only as the greatest director of India but the greatest actor of all times. Said like Jayashree.

That of all the critics in the world Pandit Indra is easily the greatest. He likes Ranjit pictures even without seeing them. That is a case of Xray sight.

That Producer W. Z. Ahmed, our champion producer in publicity, threatens to fly to Mexico with his star-wife Neena to produce "Krishna Bhagwan" in Technicolor. That may at least bring the green currency notes in. Colour always attracts colour.

That with Shantaram as the Indian "Buddha" (not budhdha), Dewan Sharar as the chief Bhikku and Jayashree as Betty Grable, Producer Ahmed will have to christen Neena as Greta Garbo and himself as Charles Boyer. They do need different descriptions in America with the dull-witted Yankees about.

That Mrs. Najanh (Mehtab) Modi has not yet recovered from the strain of her honeymoon in Kashmir. They say that Sohrab insists on a complete rest prior to their long-planned Hollywood trip. After all people must rest some time.

That with so many threatening to go to America, Baburao Pai has revised his plans of the raid overseas, though Charlie Julian, the R. K. O. Cowboy, keeps sending his Mickey Mouse Disney's greetings every week. Cowboy Charlie wants some Indian to fly home with the dollars. They are safer that way with the Indian errand boy.

That Cowboy Charlie presents a new scheme every day to Editor Baburao Patel to pool together the interests of the Yankees and the local "Injuns" to promote more brotherhood between the two races. The wily editor, however, wants them poles apart.

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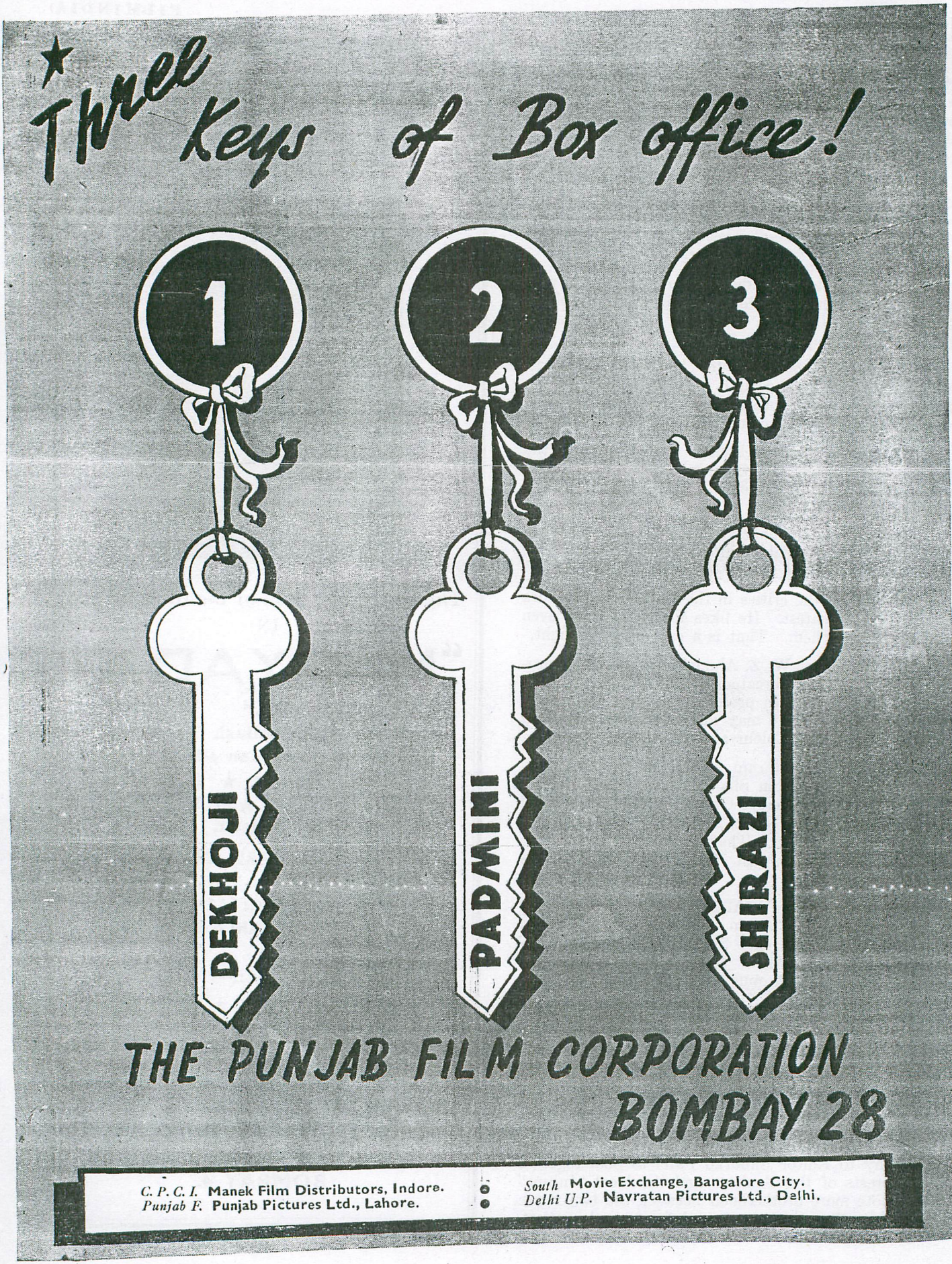
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He thinks that the dollar takes the silver out of the rupee and leaves only the nickel behind.

That the Production Code proposed by Editor Patel has driven the producers crazy and they are now wondering, "What next?"

That an extraordinary meeting of the members of the "Paradise" was called to discuss Editor Patel's Production Code and President Janak of Janak will wait in deputation on the Home Minister praying for a ban on "filmindia".

That the Home Minister who is a dangerous fellow to tackle is thinking of adding a few more restrictions to the Production Code whereby scenes of drinking, gambling etc. will not be permitted to be shown.

That some one suggested to the Home Minister that film producers should be licensed, with education and efficiency bars, to prevent grocers, postermen and pimps from becoming producers.

That Baburao Pai thinks "Nargis" to be the greatest picture of the world, even greater than "Dr. Kotnis" and thinks it worthy of being shown in America. That is because it is named after his favourite star.

That Baburao Pai's next picture will be named "Kamla Kotnis" and will be even greater than "Nargis."

That Baburao Pendharkar has become a producer once again and now he will show to the rest of the world, including of course Baburao Patel, how a picture can be produced with Lalita Pawar in the lead.

That Rai Bahadur Chuni Lall and President Janak of Janak have already lost faith in the present popular ministry. The Producers' "Paradise" will now pass a vote of no confidence against the Ministry compelling Morarji Desai to resign.

That in fact the Rai Bahadur felt like reporting Morarji to his old friend Sir Akbar Hydari but Hydari cannot be found anywhere these days. That is letting down an old friend rather badly.

That "Expert" Hirlekar "wrote" "Soviet Asia" a great book on the Russians and expected the Russians to send him an invitation to visit Stalin. But the affair unfortunately ended in the Small Causes Court.

That a judge of the Small Causes Court quite innocently discovered that "Author" Hirlekar's "Soviet Asia" was actually written by a "ghost" writer who was not even paid for the trouble. Hirlekar can't tolerate this impudence from a common judge. He intends to report matters to Stalin.

That Stalin will ask Molotov to take up the affair of Hirlekar's "authorship" at the next UNO Conference and establish beyond all doubt. Hirlekar's claim to the book. They will examine the corns on Hirlekar's fingers as proof of his having written the great book.

That Hirlekar, the greatest author of the century, will now write some more books on industrial planning, efficient plumbing, road cleaning and other allied subjects and forget to pay his new army of "ghost" writers.

That the Commissioner of Police, Bombay, has suddenly become conscious of the cinema-ticket racketeers and now wants the Congress Ministers to give him a law to handle the racketeers. The Rip Van Winkle couldn't do it during the last seven years.

That "gentle" Jamsu Wadia has perfected a secret process of producing motion pictures at the small cost of Rs. 60,000|-. The secret is for sale for Rs. 5|- lakhs.

That the Disposals Department of the Government is selling cameras without lenses these days. That is the right stuff for our producers. They will ensure quickest exposure of raw film without the bother of focussing the lens. In any case, the lens has not been very useful to our producers. It has always obstructed speed.

The journal from the Producers' Paradise says that the Italian film industry is being financed by the Government. Our Government, however, can't risk this as they will have to pay bills for race, stock and cotton losses in addition to wine and women overheads.

ONLY A MONTH BEFORE

Mahatma Gandhi in "Harijan" 29th September '46.

Q. "What is the antidote to the Atom Bomb? Has it antiquated non-violence?"

A. "No", said Gandhiji, "On the contrary non-violence was the only thing that was now left in the field. It is the only thing that the Atom Bomb cannot destroy. I did not move a muscle when I first heard that the Atom Bomb had wiped out Hiroshima. On the contrary I said to myself, 'Unless now the world adopts non-violence, it will spell certain suicide for mankind' ".

BABURAO PATEL "filmindia" 1st September '46.

Q. "Do you think, Mr. Patel, that people are losing faith in Bapu's ethics of non-violence, particularly in this atomic era wherein the very idea of non-violence has become ridiculous?"

A. "On the contrary, the Atom Bomb has vindicated Gandhiji's philosophy of non-violence. Before the Atom, there was some chance for violence but after the mass destruction at Hiroshima and Nagasaki, only human conscience can control violence."

FOR 35 M. M.

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

ALI ZAHEEN TAQVI (Lucknow)

Whenever I see Veena on the screen, I feel as if a current passes through my whole body. Will you tell me why it is so?

You are a good conductor of electricity. Put a cut-out on your energy.

I hear through reliable sources that Munnawar Sultana is a healer of heart-wounds?

Then we must use her services during the riots where hearts are pierced with 4½-inch blades.

P. S. SHARMA (Surat)

Who selects the cast for our pictures: the director or the producer?

The circumstances and the pet prejudices.

Director Pareenja, producer of "Sona Chandi" describes Chandni as the screen's latest, newest, prettiest etc. glamour girl. Don't you think that this fellow has a rather queer conception of beauty and glamour?

He is an honest bluffer. He gives a tall one which no one believes.

PRAMOD T. DESAI (Surat)

What were the first words Adam said to Eve?

"Hullo! where did you come from?" And she looked at the serpent. Ask Adam if you don't believe me. His descendants are still asking that question.

If 32 degrees is a freezing point, what is the squeezing point?

212 degrees Fahrenheit.

A. W. FAROOQI (New Delhi)

I kissed a girl, she slapped me; I kissed her again, she did not say anything; I kissed her for the third time and she placed her arms round me. Why?

Introduce me to that girl.

BALDER KRISHEN BHANDARI (Lahore)

What do you mean by marriage?

Legalized mating.

A. M. KHAN (Allahabad)

What is the forbidden fruit of the film garden?

The star in whom the vested interest has a stake.

Do you know the place where happiness is always found?

Yes, you carry it on your shoulders.

PRAPHUL C. JAIN (New Delhi)

Can an actor become a politician?

No. But politicians make good actors.

PRITHI PAUL SINGH (Lahore)

It is said that you receive perfumed letters from your female fans?

Yes, they smell of the spices.

Most of our religious books describe women as inferior to men. Why is it so?

In books written by men.

ANTHONY LEWIS (Poona)

Why do you praise actors and actresses after they die and not while they live?

A living artiste is a standing menace. The dead ones don't give new performances.

M. R. DUTTA (Bombay)

There was once a time when Seeta entered the fire to prove her purity, but now, alas!

Veena features once again in "Khwab", the second social story of Shahzad Productions Ltd.

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Now they hold fire in the mouth and let the smoke out.

What was your ambition at the age of nineteen?

To buy a motor car and drive it at 80 miles an hour.

KOKILA DEVI (Hyderabad Dn.)

I tried to fast as Gandhiji did, but I can't. Can I know the reason please?

You wear a 'choli', Gandhiji does not.

SHAYM JOSEPH (Bombay)

Where have Prabha and Sardar Akhtar gone?

Back home.

T. M. BHARMAL (Rajkot)

Are Indian films really worth seeing for a woman?

Yes, if she has a good eye-sight and a bullet-proof head.

SYED M. HASSAN (Bombay)

Mr. Patel, whom do you like: Jayant Desai's "Beti" or Mehboob's "Aurat"?

I like my "Gvalan".

BIJAY NARAIN SINHA (Bombay)

Which musical instrument produces the sweetest note?

One that is played well.

CHANDRA PRAKASH GUPTA (Tinsukia)

A man with some brains is generally arrogant. Isn't it Mr. Patel?

Are you asking me?

C. M. SUVARNA (Bombay)

Are women responsible for India's freedom?

Yes, they have made the problem very urgent by giving us a crowd of 400 millions.

S. K. BHADRA (Ferozepore)

How do you feel when you see on the screen an Indian film actress smoking?

Feel like calling for the Fire Brigade.

If any film actress falls in love with you, what will you do?

I shall take her to an eye-surgeon and get the cataract removed.

M. MAHMOOD (Lahore)

Could you define the object of film production in India?

Lots of fun and pots of money.

K. RAMAN (Poona)

What will be your reaction to a cold attitude of our conservative politicians in the National Government towards the film industry?

I won't let them rest till they lose their temper with me and with the industry. And in a temper, people often do things.

H. RAHAMAN (Doom Dooma)

Is the black spot on Begum Para's face real?

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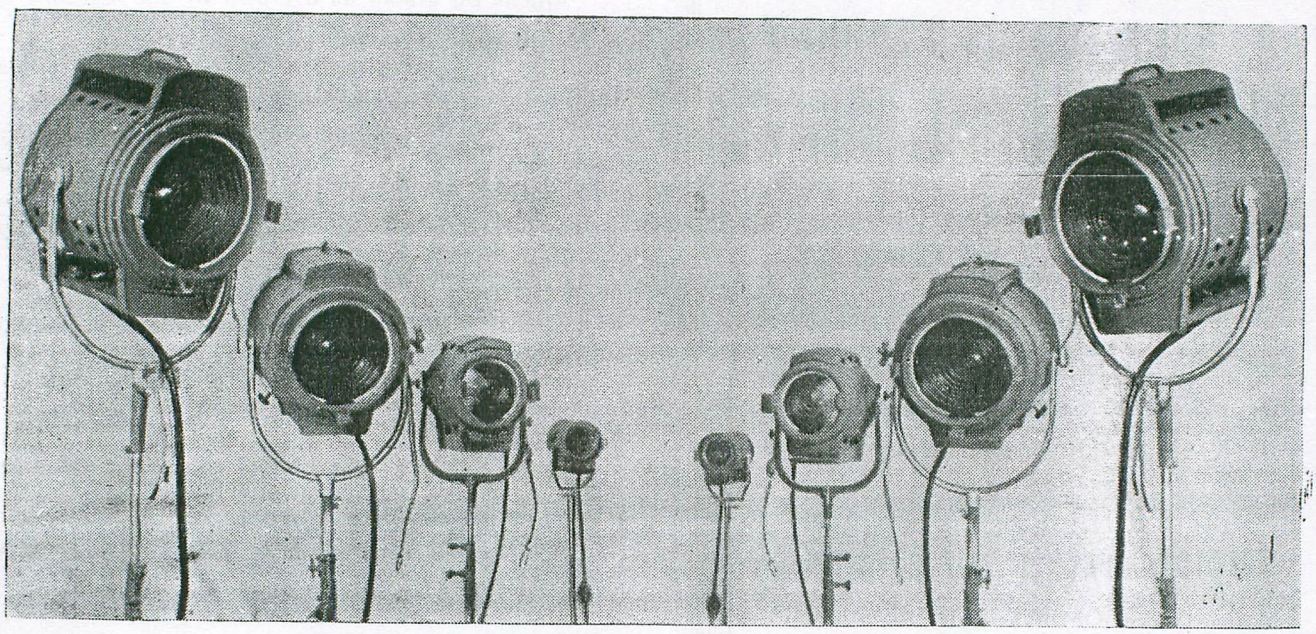

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With a single face, Satya Rani appears in "Double Face", distributed by Excelsior Film Exchange.

It is a wart that doesn't affect her character.

R. P. MORIA (New Delhi)

God helps those who help themselves. How can I help myself to join the film industry?

God is not in charge of the film industry—the producers are.

What is the beginning and end of love?

It begins with a mist and ends with a tear.

S. V. SOMAN (Bombay)

What is your definition of 'lip sympathy'?

A noisy kiss between lovers is so much lip sympathy.

BALAK RAM SRIVASTAVA (Cawnpore)

The sweet memory of my beloved haunts me too often. Can you please help me to avoid that?

Try a homeopathic remedy: Ignatia in the 6th potency. It acts on the derangements of the mind.

K. V. RAO (Nuzvid)

A certain Mrs. X is always saying that her husband is the only man who ever kissed her. Is she boasting?

Complaining.

T. A. MACKENJEE (Bardoli)

Define a Congressman, a Muslim Leaguer and an egoist like you?

The Congressman wears the Gandhi cap, the Muslim Leaguer wears the Jinnah cap and I wear my own and yet we are Indians all.

BENJAMIN JOEL (Secunderabad)

When conjugal love fails, is not divorce a blessing?

Divorce is an escape. It would be a blessing only if both the parties got a better deal than the previous one.

B. D. SAROJINI DEVI (Hyderabad Dn.)

Many film editors are bachelors. I hope you would enlighten me on this subject?

I am—in film journalism.

I wish I were a boy so that I might be relieved of all worries of life. What do you say?

The next best thing is to get a boy and leave the worries to him.

S. MUTHUSWAMY (Madras)

Was "Draupadi" a box-office success?

Yes, but the box was carried away by the financier.

MISS SANTOSH KUMARI (Kotah)

Does the quality of direction deteriorate with age?

Looks like considering H.M.V. Chaturbhuj's present work.

SHASHI DUTTA (Rewa)

What do you think of a husband secretly stealing a kiss from his wife?

A good traveller who will reach his journey's end with a smile.

KR. RAJENDRA SINGH (Agra)

Have you ever seen the Taj Mahal? What do you think about its beauty?

That beauty should have life to be beautiful.

D. DUTT (Calcutta)

How do you feel now that the door to Swaraj has at last opened?

But there are yet some black and white goondas behind the door.

AHMED OOSMAN (Ernakulam)

Bringing "filmindia" to the class and passing it on to the girls is a regular nuisance in our college. How can it be stopped?

Buy half-a-dozen copies and place them on the library table.

M. K. A. NEDUNGADI (Bangalore)

What does that 'Ah' in Dr. Safdar 'Ah' of Rangmahal Ltd. denote?

Probably his constant frustration.

K. R. RANGIAH (Secunderabad)

Why are the European ladies fond of carrying puppies close to the neck?

To give the pups some cushion comforts.

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PHOTO CINE SOUND

ISHWAR V. MAHBUBANI (Bombay)

What are your considered views about the proposed legislation, preventing bigamous marriages in the province of Bombay?

It is an interference with individual liberty. The State should not enforce moral sanctions. If prostitution is licensed by the State, legitimate bigamy can't be a moral offence.

V. M. K. RAO (Bombay)

Can a respectable woman who has exceptional talents for acting, be a successful star without being too friendly with either the director or the producer?

Absolutely. One respectable woman makes everyone around behave correctly. Men misbehave when there are doubts about a woman's respectability. Bad men are cowards usually.

S. R. MURTHI (Bombay)

How many hours' sleep does a man require? Napoleon slept only two hours and yet possessed tremendous energy and vigour. Why?

That's why he ended at St. Helena. You stick to seven hours in bed.

MANMOHAN S. GUJRAL (Rawalpindi)

What do you prefer—a fool's paradise or an intelligent man's hell?

Every intelligent man would like to live in a fool's paradise. Life there would be relaxation for him.

PUBLIC NOTICE.

It is hereby notified that the Diamond Jubilee Broadcasting Station, Baroda, will start giving regular programmes shortly.

Applications for microphone voice tests are, therefore, invited from persons knowing vocal and instrumental music, songsters specialised in singing ballads and folk-lore, play wrights, drama voices who can act in a Radio-play, poets, story tellers, talkers and persons with good microphone voices.

Applications should be addressed to :-

Director of Broadcasting & Telephones,
BARODA STATE, BARODA.

Sabita and Mahendranath team for the first time in "Sarai-ke-Bahar" a social story of National studios.

S. C. VENUGOPALAN (Deolali)

Are you not tempted by bribes from the producers for not attacking their productions? Please speak out the truth, will you?

That is my main complaint. I have been waiting twenty years with conscience in my pocket but not even a pickpocket has come, leave alone a respectable producer.

B. M. RAO (Bombay)

When an ordinary low-paid actor has to portray the role of a person of wealth and authority, does he not cheat his conscience and suffer mental anguish?

Actors have no conscience and a low-paid one hasn't even a right to have one.

K. RATNAKAR RAO (Bombay)

Don't you think you are taking a risk in producing pictures when so many fools are against you?

It is precisely for those people, who are so much interested in me, that I produce pictures. Fools pay better.

SYED ASHRAFUL IMAM (Patna)

Is it a fact that some girls can't catch anything unless they expose themselves?

One thing they don't catch is cold.

MISS PUTTATHAI (Bangalore)

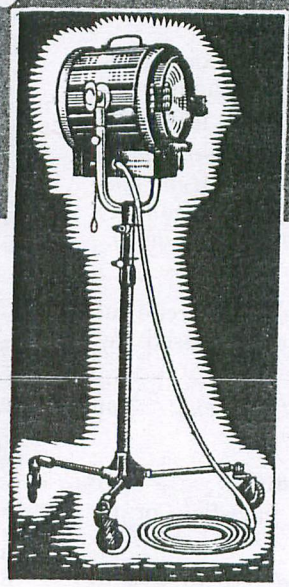
What is a 'bed of roses'? Have you ever 'slept' on it?

Oh yes. But only with the help of the thorns, I learnt to call it a 'bed of roses'.

When does virtue become a vice?

When it is overdone.

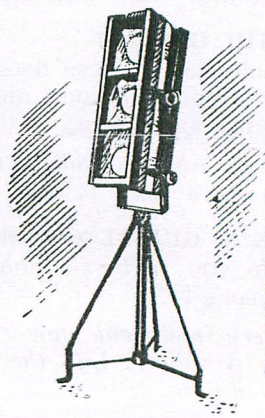
LIGHTING for your Studios



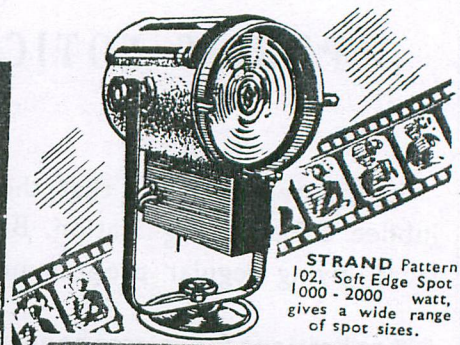
Here is a new range of lamps for the motion picture industry that adds up to greater studio effectiveness and quality in production. These lamps come in useful both for still and motion picture photography.

Combining the latest scientific developments with up to date manufacturing technique, these lamps are the products of leading British Electrical Equipments Manufacturing firms.

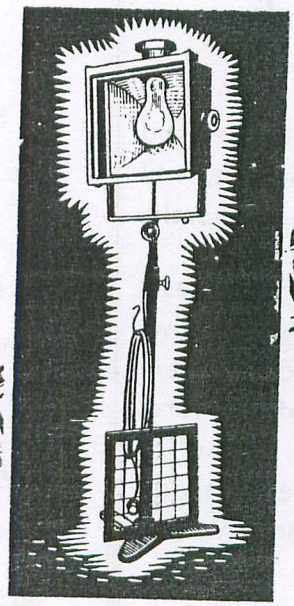
STRAND 200 watt Solarspot, particularly valuable in colour photography.



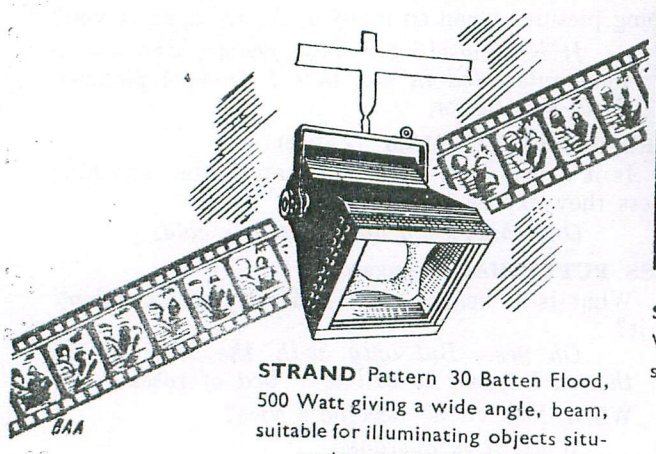
STRAND Triple 500 Watt Wing Flood, suitable for 3-colour lighting in the Wings.



STRAND Pattern 102, Soft Edge Spot 1000 - 2000 watt, gives a wide range of spot sizes.



STRAND Pattern 49A Wing Flood 1000 Watt, suitable for illuminating at close range.



STRAND Pattern 30 Batten Flood, 500 Watt giving a wide angle, beam, suitable for illuminating objects situated some distance from it.

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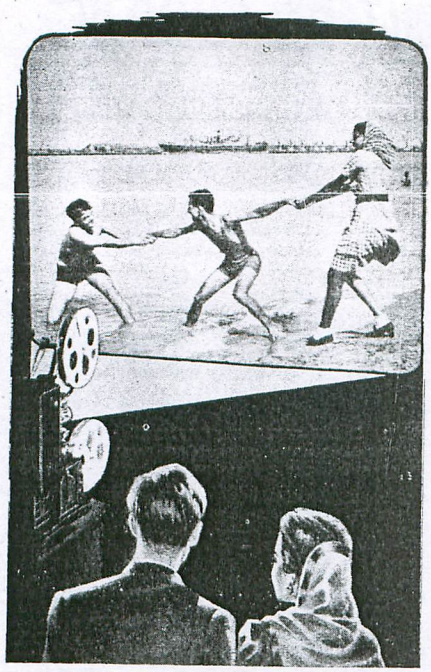
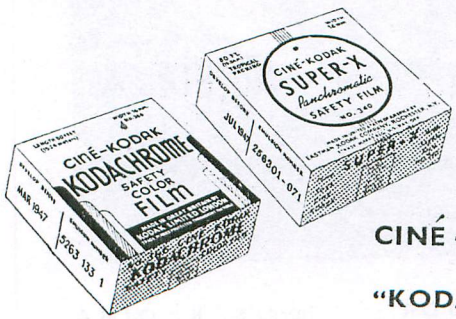
GOOD NEWS FOR
HOME-MOVIE MAKERS

Ciné-"Kodak" Film is back



Now once more you can make your own movies of the good times you have, because Ciné-"Kodak" films are back again! May be you will not find *all* you want at present, but supply is improving and you should not have long to wait.



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S. M. IQBAL (Lahore)

How do you pass your Sundays?

I am a student of Homeopathy. I treat the poor of my locality and get the best thrill of the week.

MISS JASMINE FLORENCE (Bombay)

You always say that you are the most hated person; even then why do people like to know more of you?

Aren't the people funny? They won't leave alone even a bad man.

What happened to the English version of "Dr. Kotnis"?

Over the salty waves of the seven seas, it changed its name to "The Song Of Buddha" and now the "tonga song" will be our spiritual prayer.

T. WADHUMALL (Bombay)

Mr. Baburao Patel, when are you expecting the strike notice from the employees of the Filmindia Publications Ltd., as the strike fever is spreading all over India?

The employees of "filmindia" are my personal colleagues. They are scared of my striking work and thus robbing them of the privilege of conducting "filmindia".

PISHU R. MAHTANI (Hyderabad Sind)

Did Neena give us such melodious songs with her own voice in "Prem Sangeet" and "Mun ki jeet"?

Her lips caught the melody of another throat.

NIAZ R. KHAN (New Delhi)

What should be presented to a friend as a birthday gift when he or she is already a reader of "filmindia"?

Pay its subscription for a year. It is Rs. 26/4/- with registration charges. Let the friend get the joy at your cost.

GOPAL DATTATRAYA (Kolhapur)

Dear Baburao, when some one is asking you light witty questions expecting similar answers from you, you answer him in the serious, dignified, orthodox way of yours. But when some one is very serious about his query, you just deal with it in a half-hearted frivolous manner. Won't you explain this double nature of yours?

I am a combination product of two—man and woman.

S. A. QUADIR (Bangalore)

How did the Anglo Indian community come into existence?

The same way like the rest of the Indians. They haven't a special process.

SUBRAMANIAM S. E. (Peshawar)

Suppose I commit suicide being ashamed of myself after seeing a rotten picture, and my parents claim damages from the producer concerned, would you support my case?

Music: **M. A. MUKHTAR** Songs: Dialogue: **ISHWAR CHANDRA KAPOOR** Story: **S. K. OJHA**
Photography: **MOZELLE ZAMIR** Associate-Director: **JUGAL KISHORE** Production Manager: **PADMAKANT R. PATHAK**

CAST: NAJMA, SURRAIYA ZULFI, KAMAL ZAMINDAR, S KAPOOR, MUSTAFA, JUGAL KISHORE, KANEEZ, BABY ANO & S. NAZIR.

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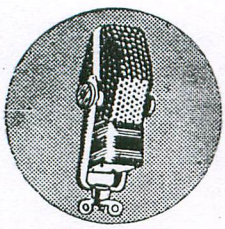

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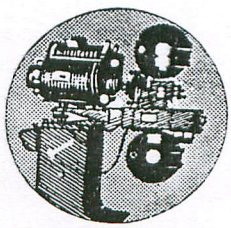
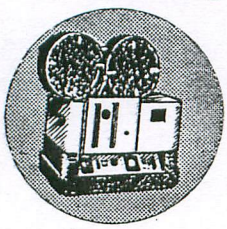
RCA studio and theatre equipments are used extensively in India. PM 45 Newest RCA film recording system, streamlined, lightweight, mobile, it enhances story value and general studio effectiveness.

RCA Velocity Microphones and Deluxe Speaker Systems are the latest in the Public Address equipments available.



RCA THEATRE EQUIPMENT



PM 45 RECORDER

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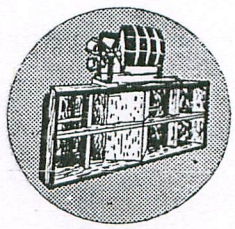

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B.A.A.

Kamal Kapur makes his debut as a film actor in "Dak Bungalow" produced by Indian National Pictures Ltd.

I would back you up if you murder the producer. You might be let off on grounds of sudden provocation.

BANWARI BHARTI RAJAK (Aligarh)

A boy spoils a girl or a girl spoils a boy?

When both are spoiling to meet, who spoils whom?

MRS. R. KAMALA DEVI (Trichinopoly)

A film actress is often looked down with contempt by family people. Why?

That thought is the reflection of their own frustration. Half of them would love to be film actresses only if they could.

Can you say how many of our South Indian actresses have legal husbands and children?

Is there a Prohibition Act in the South?

N. A. KHAN (Lahore)

Cinema is considered to be one of the means by which the gulf between Hindu-Muslim cultures can be bridged. Please suggest ways to do it.

There is no cultural gulf between the Hindu and the Muslim. Both are heirs to the same heritage. The present political quarrel will end some day and then it will be difficult to separate the two great communities. The Indian film producers, who understand nothing of any cultural or social problems, should keep their noses out of this affair. Uneducated and uncultured as they are, what can the producers preach about culture?

SHAKUR (Jodhpur)

What is woman: light or darkness?

She is the light in darkness.

HATIM TAYABALLY (Secunderabad)

Do you believe in politics and why?

Belief is thrust on me the way I find the riots taking the salt out of my bread.

T. S. MEHTA (Madras)

When do you propose acting?

You mean stop acting?

DIPCHAND KHIAURA (Karachi)

Why is Durga Khote called Durga Khote still and not Durga Rashid?

Durga Khote is a trade name. Mrs. Rashid is a personal one.

BHOLANATH TYAGI (Arrah)

Which lips are sweeter to kiss: thick ones or thin ones?

Only those which are sweetened with honey-hearts.

G. N. SHESHADRI (Hassan)

The foremost film concerns of today are New Theatres, Rajkamal, Bombay Talkies, Prabhat and Mehboob Productions. We are not getting any information about the doings of these. Why?

They have something to hide, I guess.

Do you believe in a patent medicine published under the caption: "Be Taller".

That is rather too tall to believe.

MISS INDRA TANDAN (Dehra Dun)

Which would you prefer: a pig tail or a cocktail?

To be sure, a cocktail. The pigtail may belong to a Chinese man.

G. KUTTALAM PILLAI (Trivandrum)

Mr. Patel! Are there any sadists among our film artistes?

The way they torture art, it will be difficult not to find one.

SATISH CHANDER SAKHIYA (Lyallpur)

What do you think is better: To struggle for life or to rest in peace?

The dead rest in peace.

V. S. GOSWAMI (New Delhi)

What was your first impulse on getting the news of the Calcutta holocaust?

That the goondas had begun to gather the harvest sown by the politicians.

S. PRAKASH SETHI (New Delhi)

Why is the cap worn by Congressmen called the 'Gandhi Cap' whereas Mahatma Gandhi never wears it?

Mahatmaji has given his cap to millions and in doing so thrown on them the responsibility of national freedom.

Will there be any harm if actors like Chandramohan, Motilal, Ullhas, Pahari Sanyal and Karan Dewan go out of the film world?

Their exit will do a lot of good to the film world. But don't worry, they are not charitable types.

HARGOBIND SETH (Mirzapur)

In what circle are you respected the most?

Where people speak what they feel, laugh when they are happy and generally behave like normal human beings.

Which way will lead to heaven?

At present Hindus reach heaven through Muslim bye lanes and Muslims through Hindu highways. In Bombay the popular way to Hindu heaven is through Bhendi Bazaar and to Muslim Jannat through Chira Bazaar.

How should a husband remove the doubts of a prejudiced wife?

Wifehood is a prejudicial profession. Don't aggravate matters by trying to improve it.

T. S. M. GANDHI (Nagpur)

Don't you think it is beneath the dignity of a director like Winayak, to play the tiny role of a tongawalla, like a raw recruit, in an international picture (according to Shantaram, of course!) like "Dr. Kotnis"?

Winayak's ancestors must be feeling grateful that Winayak didn't tie Shantaram's shoelaces.

MARKANDEY PANDEY (Benares)

What is the general ambition of girls?

It is too general to be pinned down to one thing.

MISS SARLA M. DESAI (Guntakal)

Do you think glamour girls make desirable wives?

Good women are wives first and glamour girls afterwards.

KAILASH NATH BHARGAVA (Allahabad)

Hullo, Mr. Patel! If you have to choose one between these two, what will you choose: Sushila Rani or "filmindia"?

I am wedded to both.

What is love? Is it tragedy or comedy?

That depends on the players and the performance they give.

HUKUM CHAND GUPTA (New Delhi)

Do you believe in "Pakistan"?

I do, as a haven for Muslims. The problem, however, is what happens to the Hindus within those boundaries. Having lived together for centuries, they might miss each other if the Hindus migrate to some new quarters.

Back To Nature.....

GEETA NIZAMI

TURNS A VILLAGE DAMSEL & OFFERS THE BEST PICTURE OF HER CAREER IN

NAVYUG'S Social Hit

नवयुग चित्र

मोती

MOTI

Directed By: CHANDRASHEKHAR BOSE

Starring: GEETA NIZAMI, BIMAN BANERJI RANDHIR, SAROJ BORKAR, BABY SHAKUNTALA, VIMAL GHAISAS, & RAJ BISHWAS.

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SHIKAYAT — *Direction*: SHAHID LATIF

PAROO — *Direction*: SHOREY DAULTALVI

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BOKHARA PALACE
LATE OF MANILA & SINGAPORE
OPP. TAJ, BOMBAY. GRAMS:"BOKARAPAL" BOMBAY.

Damayanti Sahani plays the lead in "Raen Basera" a story of Asha Pictures.

RAMESH CHANDRA JAIN (Bombay)

What should a wife do if her husband loves another woman?

That is the most trying situation in a woman's life when the heart aches, the eyes get inflammed and the tongue spoils for a fight. A wise woman would forget her own feelings and give greater devotion to the man to bring him back home slowly but surely. There is an Atom Bomb in a woman's tongue and its atoms must not go flying about in such circumstances if the home is not to be Hiroshima.

CHANDRAKANT V. KINI (Bombay)

"A rolling stone gathers no moss". How is that this does not apply to actresses?

They are precious stones.

V. R. V. RAMAN (Raipur)

Can you suggest to me a question that will fetch a second prize if not the first?

People who try for second prizes miss all the prizes. Aim high always. Even if you have to commit suicide, go up the top-most tower in your town and jump. Let people feel the death as different.

LAKSHMI DAT TEWARI (Meerut)

Please name some really intelligent producers?

Sardar Chandulal Shah is a really intelligent man surrounded by unintelligent people.

GHANSHAM DAS KAPOOR (Amritsar)

Can you tell me the most appropriate definition of a 'cynic'?

An optimist of 20 years' standing in the Indian film industry.

P. MADHUSUDHANA RAO (Masulipatam)

Who is better in acting between Mazhar Khan and Jagirdar?

Mazhar is versatile while Jagirdar bores with the same performance, whatever the role he plays.

In every picture, Wasti looks like a foolish man?

That is being natural.

VED JAIN (Delhi)

'A woman who paints, sticks a bill on her forehead that she is to let'. Do you agree with this saying?

No. The art of painting a woman's face is as old as the woman. If dressing the body is natural, painting the face is equally natural. The face is the only part of the body the world sees, the greater therefore is the need of presenting it beautifully. Paint is bad when it is loud or overdone just as a loud dress is. But there is nothing immoral about painting a face. Not painting it is a clumsy simplicity.

G. K. VIRMANI (Lahore)

Commenting upon the moral degradation which is gradually finding its way in our society, an aged person remarked to me, "Look here young man, I have played my rightful part in giving birth to 14 children and I say it with pride that I haven't yet seen the face of my wife." Is it this artificial and unnatural moral code that we should aspire for?

That aged guy must have been blind. You better begin by seeing the face to imagine the shape of things to come. This blind-man's-bluff has given us 400 millions and we can't afford to go on at that speed.

J. N. PATOLE (Lahore)

I think Sulochana Chatterjee is a rising star and if given proper scope will make a good heroine. What is your opinion?

She is not quite good for the leading role but she will play an excellent supporting role. Artistes should play roles that suit them best.

MISS V. F. GEORGE (Delhi)

My fiance thinks that spending Rs. 2|- on "filmindia" is an extra expense, so he wouldn't allow me to buy one. What should I do?

Don't marry him till he agrees to give you a life-time subscription of "filmindia" as a wedding present. Married life needs more humour than spinsterhood does.

M. MOINUDDIN (Bankipore)

Why does a child cry at the time of its birth?

It is a protest of divine innocence for being ushered into a world of sinners.

M. A. MAZMUDAR (Santa Cruz)

Take a particularly small card-board box. Punch it with holes. Turn it and twist it. Soak it

in quinine. Wring it dry. And you have the heart of a successful actress. True?

There is too much quinine in your system. How many mosquito bites have you had? The film girls are not as bad as you "respectable" blokes imagine. In hearts there is little to choose between them and the traditional housewives.

Says Lin Yutang, "A wife is beautiful when she is somebody else's; a book is beautiful when it is written by oneself." Agree?

I don't. That Yankee Chinaman writes to sell. I know many men who don't covet a neighbour's wife. I don't.

SATYABODH KALAMDANI (Malad)

Do our actresses change their minds as often as they change their garments?

One needs a mind to change.

MISS URVASHI (Lahore)

Is it true that Suvarnalata has married Nazir?

That is the rumour. Where Nazir is concerned it is rather difficult to pin down things.

P. K. MITRA (Lahore)

Every art is esoteric; is it so in the films too?

I wish it had been so in the film industry. Then we wouldn't have had grocers and share brokers raping art.

When life crushes one down what should one do?

A crushed fruit still gives its health-giving juice to the world. Man can do no better.

K. A. AZEEZ (Madras)

What is "filmindia" minus Baburao Patel?

Bad printing.

Is it true that Shantaram after "Dr. Kotnis ki Amar Kahani" threatens to play the role of Netaji?

Why only Netaji? Shantaram may play Mahatma Gandhi if Abbas tells him that Jayashree looks like Kasturba, provided of course, Abbas writes a book on Gandhiji.

V. G. ISMAIL (Kuala Lumpur)

I like to be in your company. Shall I be able to get a job in your office?

My office is not a refugee camp.

N. R. KASSAM (Dar es Salaam)

Is there any book or magazine describing you in full?

"filmindia."

S. D. PURANIK (Bombay)

Will Mahatma Gandhi back the capitalists in case of a class war, as his cause was generously donated by them? History tells us that Bhishma backed Kauravas, knowing very well that they were wrong, as he had eaten their salt. Will history repeat itself in this case too?

Bhishma was a slave, Gandhiji is not. Our capitalists have their greatest enemy in our

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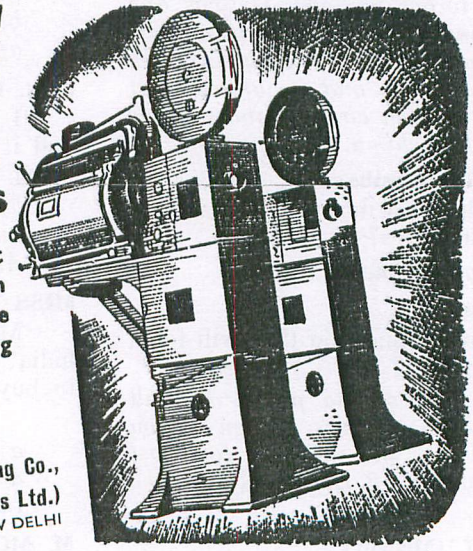


patriot saint. If he could help, he would strip them as he has stripped himself.

A. L. SETHI (Loralai)

What is the use of muttering prayers in Arabic and Sanskrit by people who do not understand them?

God is evidently a great linguist. The act of praying is more important than the words of the prayer. In any case we have a very deaf God and words don't count.

G. PANCHAPAKESAN (New Delhi)

What is the difference between a butterfly and a belle?

A butterfly has no honey.

SADIQ MOHAMMED KHAN (Nairobi)

The local "filmindia" cinema is very uncomfortable and its 'big heads' are sparing no pains in spoiling the fair name of your magazine by showing the worst pictures week after week. Can't you make them change at least the name of their picture house?

We have a Jawahar restaurant in Bombay where they serve rotten food. What can Jawaharlal do about it?

JANKI N. SHARMA (New Delhi)

Who has been most affected by the 'Woes And Echoes' column of your magazine—actor, producer, distributor or the writer himself?

I. I have to pay Rs. 5/- for every letter published.

V. L. SHERE (Ratnagiri)

What is sex morality?

Clean desires, clean bodies and clean environments.

MISS CHANNAMMA (Bangalore)

You say that Dr. Kotnis has neither songs nor music. What then do the gramophone records of "Dr. Kotnis" contain?

So much noise under the label of music.

MISS MEERA JOSHI (Lonavala)

Why have you an exaggerated weakness for the fair sex?

If respect is weakness I plead guilty, my lady.

Is it true that producer-husband Sohrab Modi has asked Star-wife Mehtab to give a rest to her screen career? Can you tell me the reason?

Probably they have another production in view—(an heir to the Modi millions).

MISS SNEHALATA PENDSE (Poona)

Are you secretly in love with Shamim, the star of many pictures?

Secret loves bring secrets home. Film stars need house top proclamations.

Why don't you exclude girl readers from sending the tokens for asking you questions?

If I do that, 99% of my readers will change their sex overnight. What is the use of having "women" who can't deliver cradles?

Do you think Jayant Desai will end in a mad-house with his terrific distortions of history?

He'll take us all to the mad-house.

Why does Gandhiji say, "Russia is an enigma to me" in a recent issue of Harijan?

The Bear has two sets of teeth—one to smile at the world and the other to bite. How do you expect a toothless man to know the vagaries of biting bears?

S. M. REHMAN (Bombay)

Is Snehaprabha so diminutive that she can't be seen on the screen? At least, that's the impression I had after seeing Abbas' "Dharti ke Lal"?

Probably she hadn't much to show and Abbas likes to keep family secrets.

When a person steeped in platonic ideals, falls in love, how does he behave?

He looks and sheds love through the eyes; indulges in all other things but the ways of Adam.

What is your impression about Chandni?

A poor victim of a crazy producer's advertising mania.

H. B. NAZIR (Umerkhadi)

Do you like the face of Husna, Mr. Patel?

No.

What is an average film director's attitude towards love?

Just so much mental make-up for lust.

Paro who first flashed on the screen in a Filmistan picture, is now working in "Amar Asha" a social story of Sunrise Pictures.

S. RAMIAH (Matunga)

Kardar seems to have become your bosom friend all over again? You know why I am asking you this!

You are talking with the producer's tongue in your mouth. Scrape off that bilious coating and then see "Shah Jehan". You might like the picture just as I did.

MISS SHANTA JOSHI (Poona)

Will Mazhar be able to make delicate Suman Sule look something in "Sona"?

With the gold Mazhar has put on her, Suman ought to weigh a bit.

MRS. RAMABAI JOGLEKAR (Bombay)

Have you seen Viju's face after Ranjana started work in Bombay Talkies' "Milan"?

I am told he has a technicolour appearance —with greens and blues prominent.

Are you a Tarzan to have a mate?

The "Mate" is an unconventional term for the old-fashioned word "wife".

MISS APARNA CHATTERJEE (Bankura)

I want to see sweet dreams. How can I, Mr. Patel?

Try "filmindia" under your pillow.

What kind of honourable job do you suggest for an educated girl who wants to be economically independent in life?

All work has dignity if you do it the right way.

Why are Bombay and Calcutta, the most unhealthy spots, the centres of the film industry?

It is an industry that needs manure.

I want to be a film producer and director of a calibre nothing less than that of Kishore Sahu's or Shantaram's. What qualifications shall I have to acquire?

You'll need parents who call you a genius.

R. K. S. SONDHI (Lahore)

Am I right when I call you "Enemy No. 1" of all the producers?

Of all bad producers.

S. K. KAMATH (Bombay)

The authorities who control the Jai Hind Talkies, Byculla, are running in their cinema only English pictures. Then what is the purpose served by that name "Jai Hind"?

It is a baby-soother for those who are sick with present-day patriotism. Haven't I often said that film people are smarter than the film-goers?

SHAILENDRA SHANKER (Ajmer)

What is the hobby of Kedar Sharma?

Raising the intellectual stature of Sardar Chandulal Shah.

May
The New Year
Bring
"IMMORTAL HOPE"
To You All

SITARA

★

PARO

★ ★ ★

SUNRISE
presents
AMAR ASHA
with
UMAKANT ★ GULAM MD. ★ PANDAY
★ RADHA ★ PRATIMA DEVI.
Direction : V. M. VYAS
Story : M. G. DAVE
Dialogues : QABIL : Music: SHANTI KUMAR
Art Direction : YUSUF DHALA

SUNRISE PICTURES

MORTAL
IS BODY
BUT
IMMORTAL IS SOUL
WHICH LIVES ON
IMMORTAL HOPE
i. e.,
"अमर आशा"

MRS. SHANTI GUPTA (Lucknow)

How is it that no producer has ever attempted to show a love affair resulting in marriage between a Hindu-Muslim couple. Is religion a bar to love?

The goonda is. Our goondas are professors of anatomy. They get the heart quicker with a 4½" blade than a surgeon does.

A. LATIF BUTT (New Delhi)

Why are our producers crazy about producing only historical pictures these days?

They are not satisfied with history as it has been. They want to change it.

Have you ever seen a Punjabi picture? If so, what are your impressions about it?

I have seen a couple of them and my impression was that men usually went to the fields to chase the girls and girls usually threw stones at them, except at one. They called this romance.

S. C. AGRAWAL (Meerut)

How many "dand" and "baithak" does Prithviraj take daily?

He stands on his head all the time with the result that he has a bad swelling in the upper storey.

M. M. KHURRUM (Hyderabad Dn)

Jinnah has not got "Pakistan", Nehru has not got "Hindustan". What next?

The goondas are giving us Kabrastan.

SHIV D. K. SAHNI (Rawalpindi)

Mr. Patel! While selling your "Gvalan" please make it a point to be sure that it is going into the hands of a right man. Owing to wrong distribution, your "Draupadi" has not been released here up to now.

Sardar Chandulal Shah is in charge of "Gvalan" and he will see to it that it is not unnecessarily exposed to danger with so many goondas round the towns.

P. S. CHANDRAMOULI (Madras)

I have seen many heaping abuses on you and using very bad language whenever your name is mentioned. These very same persons when they see a copy of "filmindia" run to snatch it just as a starving man runs after food. What do you call such persons?

Friends who pay my grocer.

The Gemini Studios in Madras are turning out pictures much better in technique than those produced in Bombay. Don't you think that it is a matter of great pride to us since South Indian pictures have only a very limited market?

A provincial secret is hardly a national pride.

V. K. FAZLUR RAHMAN (Bangalore)

I have been reading "filmindia" regularly for the past six years and only once have I come across a film personality asking you a question. (Pandit Indra in December '44). Why don't our film people ask more questions?

Film people have no questions to ask. They are busy answering them.

RS. 500|- IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|-; 5th Prize: Rs. 30|- and 20 Consolation Prizes of Rs. 10|- each.

Questions must be submitted with the Entry Token without which no question will be considered. Each Entry Token entitles the reader to ask a maximum of 10 questions and can be used by only one person.

The Editor's decision shall be final and absolutely binding and no correspondence will be entertained. The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

The Entry Token is separately attached on the first page of the Editorial article. As each copy is very carefully checked, readers are requested not to pay for the copy if it has no Entry Token. The reader is requested to demand an explanation from the stall-keeper who may have removed the Token and sold it separately.

As Tokens are introduced merely to regulate the sales of the magazine, the month on the Token has no particular significance and a token can be used even six months after the month printed on it.

PRIZE WINNERS FOR NOVEMBER

1st Prize Rs. 100|- to Miss Snehalata Pendse (Poona); 2nd Prize Rs. 80|- to Ali Zaheen Taqvi (Lucknow); 3rd Prize Rs. 50|- to Pramod T. Desai (Surat); 4th Prize Rs. 40|- to Miss Meera Joshi (Lonavala); 5th Prize Rs. 30|- to M. R. Dutta (Bombay) and 20 consolation prizes of Rs. 10|- each to the following:—Praphul C. Jain (New Delhi); Prithi Paul Singh (Lahore); C. M. Suvarna (Bombay); S. K. Bhadra (Ferozepur); S. V. Soman (Bombay); K. V. Rao (Nuzvid); K. R. Rangiah (Secunderabad); Subramaniam S. E. (Peshawar); Hargobind Seth (Mirzapur); T. S. M. Gandhi (Nagpur); Kailash Nath Bhargava (Allahabad); Ghansham Das Kapoor (Amritsar); G. K. Virmani (Lahore); K. A. Azeez (Madras); A. L. Sethi (Loralai); S. M. Rehman (Bombay); Mrs. Ramabai Joglekar (Bombay); Miss Aparna Chatterjee (Bankura); Mrs. Shanti Gupta (Lucknow) and S. C. Agrawal (Meerut). Money Orders are being sent to all the prize winners.

Starring:
INDUMATI, MONICA DESAI, YASHODHAN JOSHI, VITHAL, CHOTU, WASKER Etc.,

Direction:
Mr. D. K. KANE.

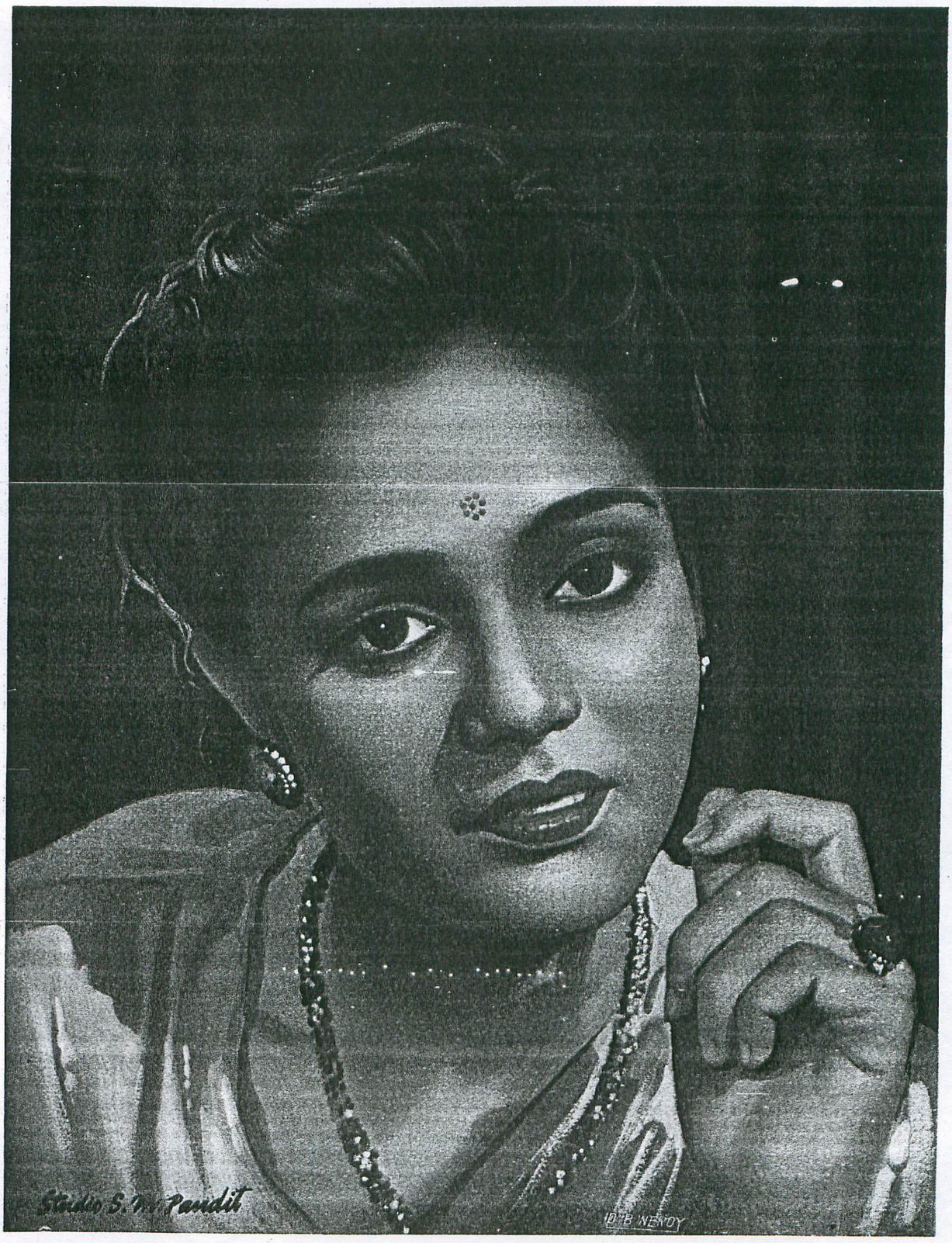
Produced exclusively at:
MINERVA STUDIOS.

Contact :-

MOVIETONE ART EXHIBITS,

CUTCH CASTLE, SANDHURST ROAD,

BOMBAY 4.



DULARI—

This new starlet who made a name in "Namak", now plays the lead in "Parda", a social story produced by S. H. Thorani.

Shree
KRISHNA
BHAGWAN
MEER
"RIM JHIM"
"DO KINARE"
Shalimar Pictures for

RABA
Ranjit
RAJASTHA
SAQI
AWARA
ghter
entertainment always!

SURAIYA ZULFI—

Suraiya is a busy artiste seeing that she is working all atonce in "Do Naina" of Dugal Pictures, "Chahera" of Upright Pictures, "Rupa" of Amar and "Panditji" of Rukhsana Pictures.

Charolia Productions

PRESENT

A SOCIAL ROMANTIC
& MELODIOUS MUSIC EVER

SHIKARPURI

Music BY MOHD SHAFI

SHAMIM * KAMAL ZAMINDAR

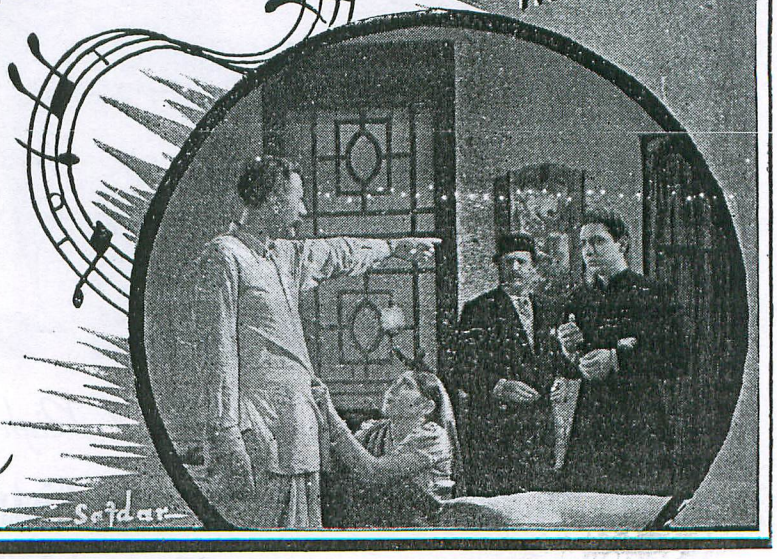
A SHAH * NAZIR KASHMIRI *
GITA BOSE * KAMRUNNISA * &
BUTT KASHER

Written & Directed BY

A. SHAH

शिकारपुरी

شکارپوری



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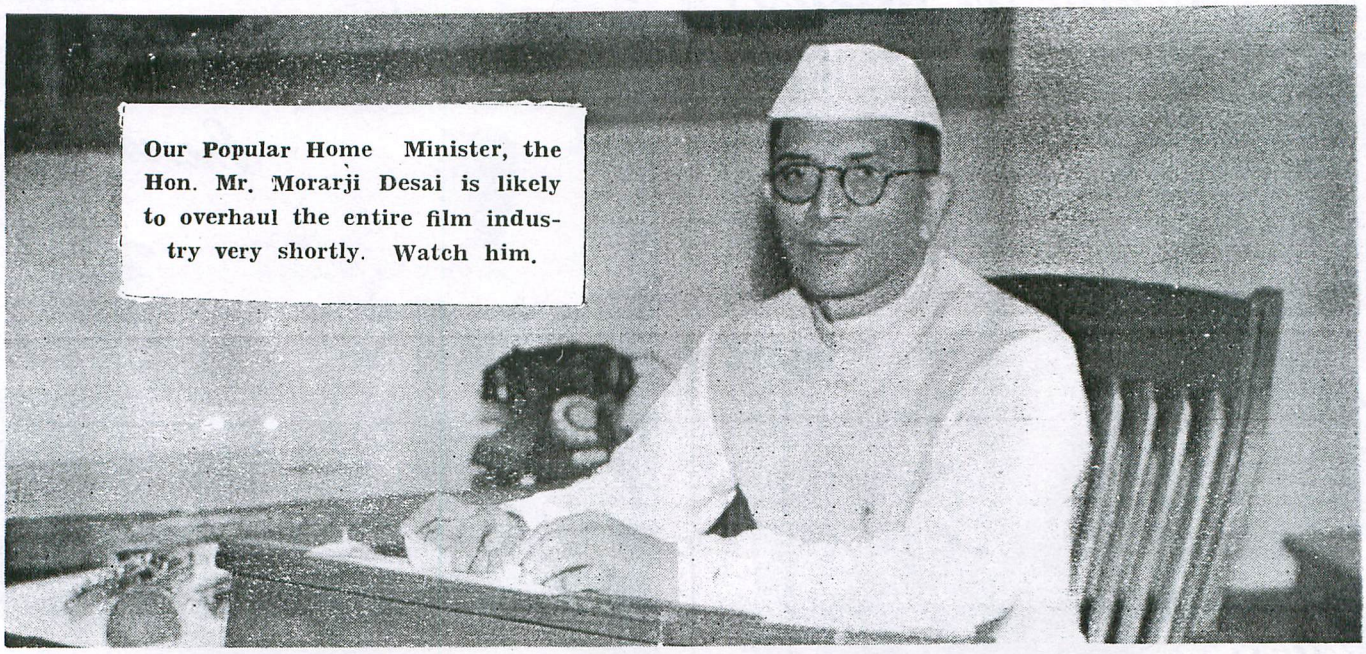

Our Popular Home Minister, the Hon. Mr. Morarji Desai is likely to overhaul the entire film industry very shortly. Watch him.

Films In Free India!

The Home Minister's Candid Opinion!

By: **Miss Savita Parekh. M. A.**

(Exclusive for "filmindia")

27, Queen's Gardens, Poona, is a sort of a big dak-bungalow in the midst of a barren garden. There are shrubs all round it. If you call them plants they will have to prove their identity by throwing out flowers from their tops, which they wouldn't do probably in respectful sympathy with the puritanic occupant of the house.

Outside, in the portico, you sadly miss the 150-year old armed sentry who had so loyally supported the colonial imperialism of the white rulers with the sharp point of his bayonet.

This drab, dry-coated building in black stone is the home of the Home Minister to the Government of Bombay.

It is a biggish bungalow with several rooms, but all but one seem to have been built unnecessarily, for the Home Minister enjoys a complete home in a single room which serves as the reception room, the drawing room, the office room and the study, all in one. The verandah becomes the bed room at night and a camp cot provides all the comforts to the tired mind of the furiously thinking official every night.

Our Home Minister, Mr. Morarji Desai is a tallish man and with his close crop and stern ascetic face he looks more like a Jain priest than a power-driven red-tape man. Over a rough khaddar dhoti, he wears a more rough shirt and a still more rough coloured jacket.

Welcoming me he gently folded his hands in respect and switched on a sad smile behind which one liked to read the pathos and suffering of several jail journeys in our nation's struggle for freedom. Mr. Morarji is a young man gone prematurely old and his once almost handsome face now shows the marks of suffering through years.

Of the two electric lights in the rigidly furnished room, only one burned to make the shadows of the night more eloquent and to lend vivid asceticism to the dry atmosphere of service and devotion.

Before I could sit down, the telephone bell rang and I watched the Home Minister walk towards his desk with precise measured steps. There was neither rush nor impatience in those steps. The man seemed to walk over a straight line. With a slow deliberate gesture, he took the telephone and spoke. All I heard was 'Yes', 'No', 'Alright', 'Please do it', 'Yes', 'No', 'Let me know immediately', 'Yes', 'No'.

I knew it was a trunk call from Bombay. I risked a question as Mr. Morarji returned to his seat. 'Is the riot situation bad in Bombay?'

"Yes".

"Have many been killed today?" I persisted.

"Yes. More than yesterday."

"When do you think all this will stop?" I ventured.

"When people realize their civic responsibility and learn to behave like good citizens."

THE BEST WERE BAD

I knew he was worried and didn't want to speak about the riots. I had not bargained for a silent ascetic type who used even words with rigid economy. It was intensely difficult to switch him on to the films.

"Have you seen 'Rana Pratap'?" I asked suddenly.

"What is that?" he inquired gently.

"It is an Indian film", I said.

"Oh!" he said smiling, "No, I have not seen it. Who has produced it?"

"Jayant Desai", I replied but the name did not seem to make

Ready for Release!

DUGAL PICTURES

Present

Starring-

MAHAPARA

ANITA SHARMA

W.M. KHAN

MIRZA MUSHARAF

SADIQ

LALIT KUMAR

&

SURAIYA

ZULFI

DO-NAINA

Produced by - G. CURRIMBHOY

Story, Scenerio & Direction

S. BHATIA

Photography- K.U. CHOUDHARY

-Music- MOHMED SHAFI

A clean subject based on Prayer

DUGAL PICTURES

Present

Starring-

- MAHAPARA
- SALIM RAZA
- H. PRAKASH
- W.M. KHAN
- SURAIYA ZULFI
- MALIK

& ★ S.NAZIR

IBADAT

Produced by-

SARDAR P.D.S. DUGAL M.A. & G. CURRIMBHOY

Story, Scenerio & Direction

S. BHATIA

Photography K.U. CHOUDHARY

Music MOHMED SHAFI

Produced at Dugal Studios

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FOR PARTICULARS:

DUGAL PICTURES,

TRIBHUVAN ROAD, BOMBAY 4.

any impression on the Home Minister.

"You, probably, do not know many Indian producers!" I remarked.

"You are right", he said quietly, "I hardly know any and though I have seen some Indian pictures off and on, I have never bothered to find out the names of their producers."

"You didn't like the pictures I guess."

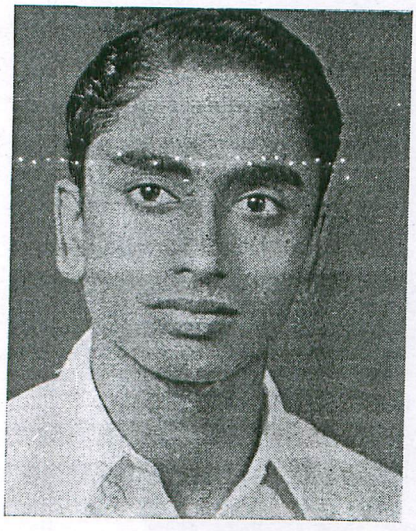
"Precisely. There was hardly anything in them, barring three or four, to see or remember or to make a person curious about their producers."

"Are our pictures so bad?" I asked.

'Well, those which I have seen were bad enough with the exception of three or four," he said.

"But do you think we cannot improve our films now that we are on the threshold of freedom?"

"Why not!" said Mr. Morarji rather sharply, "But I can't understand why people have to wait for freedom to improve the quality of their films. The Indian film industry has generally been economically a paying business in this country with hardly any foreign competition. Foreigners didn't produce any Indian subjects in any Indian languages. Indian producers had the field entirely



Recruit R. Padnabhan of 373 C. Bhandarkar Road, Bombay 19, is not only prepared to act but also dance if necessary.

Jagdish Sethi, once a popular artiste, has now become a director. His first one is called "Do Dil" and they say he has done it well. He ought to with his long experience and good education.

to themselves and thirty long years to stabilize their industry by giving good quality pictures. Moreover they had a six-year war recently with people having lot of money to spend. They could have easily used this opportunity to produce quality films and taught the people to like them. People learn to like things which they see often. But, I am sorry to find that the Indian producers did not use their glorious opportunity well and made lot of cheap money by turning out worthless pictures. As a result many of them may be having lot of money today but no national industry to boast of."

"Don't you think that our producers have now realized their mistake and will in future change their old policy?"

Mr. Morarji smiled. It was a sad disillusioning smile which seemed to say "Don't be silly". Replying to me directly he said, "If half of what I have read in the "filmindia", in jail and outside, is true, I don't think our producers are the type of people who will change so easily. The recent pictures I am told, are as bad as the old ones.

"These people don't seem to have realized the social significance of the medium of the film. In several cases any trash, whatever its disastrous effect on the people around us, is a good motion picture for these people, so long as it makes some quick money at the theatres. Hollywood also gives a lot of bad pictures, but their good ones are so excellent and purposeful that one almost forgets the bad ones and remembers only the good ones."

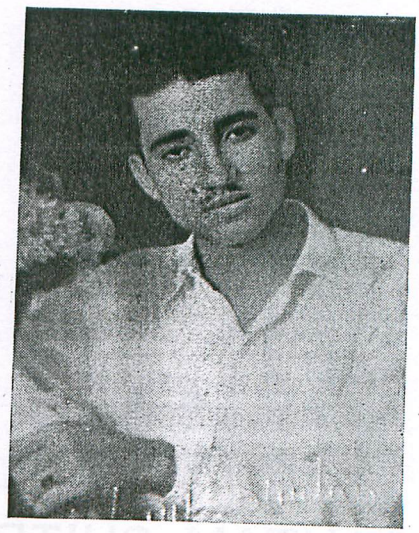
I was quiet for a while. Mr. Morarji looked a bit annoyed. The Indian producers can give a headache even to a saint and our Home Minister is not a saint—not yet any way.

"If you don't see any chances of the producers improving things, don't you think, our popular governments should do something about it?"

Mr. Morarji kept quiet. Once again he smiled.

"Are we wrong", I pursued, "in expecting of our popular governments, who claim to act in the interests of the people, some measures that will set things right?"

"I am quite aware of the expectations of the people," said Mr. Morarji rather thoughtfully, "and though I would expect an industry to improve itself without government's interference, yet the problems of this particular in-



Recruit P. P. Prabhakar, Burmi Cottage, Qurol Bagh, Delhi, looks upon film acting as a great art and thinks he can do well in it.

NANABHAI BHATT'S

DIWALI MESSAGE

TO AN AGONIZED NATION

SHAKE HANDS

A CRAZY COMEDY CREATION

BY OUR TOPMOST CLOWNS

DIRECTION:

BHAGWAN

SCREENPLAY:

BATUK BHATT

DIALOGUE:

MUNSHI ARIF

LYRICS:

SHYAM HINDI

MUSIC:

CHITRAGUPT, M.A.

PHOTOGRAPHY:

HAREN BHATT

DANCES:

MANDLOI

PRODUCTION EXECUTIVE:

VENILAL G. BHATT

●

STARRING:

AGHA

BHAGWAN

SUREKHA

KAMLINI

GULAM RASOOL

GARIB SHAH

M. ELIZER

&

HAROON

●

GAUTAM CHITRA

Shake Hand

GAUTAM CHITRA

ANDHERI, BOMBAY.

Recruit S. A. Kumar c/o K. Satyanarayana, Tanoko, West Godavari, is 5' 9" and reads and writes Urdu in addition to Hindi and Tamil.

dustry are so peculiar that unless the popular ministries adopt some precise official measures, I am afraid, the contents and the quality of our pictures may not improve.

"We cannot permit the old rotten order of things to go on indefinitely. Labelling their pictures as historical, mythological and social, the producers have in several cases given such heartless distortions of facts, events and problems that our spiritual heritage, historical traditions and contemporary life have all become an unrecognizable mass of trash—and often very shameful. A lot of the stuff produced has been pseudo-historical, anti-social and anti-cultural and some day when the people become conscious of the way they have been duped, they will ask for an inquiry into this shady business and demand their money back or destroy all the theatres showing such pictures."

FUTURE LEGISLATION

"Haven't the Government yet formulated some plans to reorganize the film industry?" I asked.

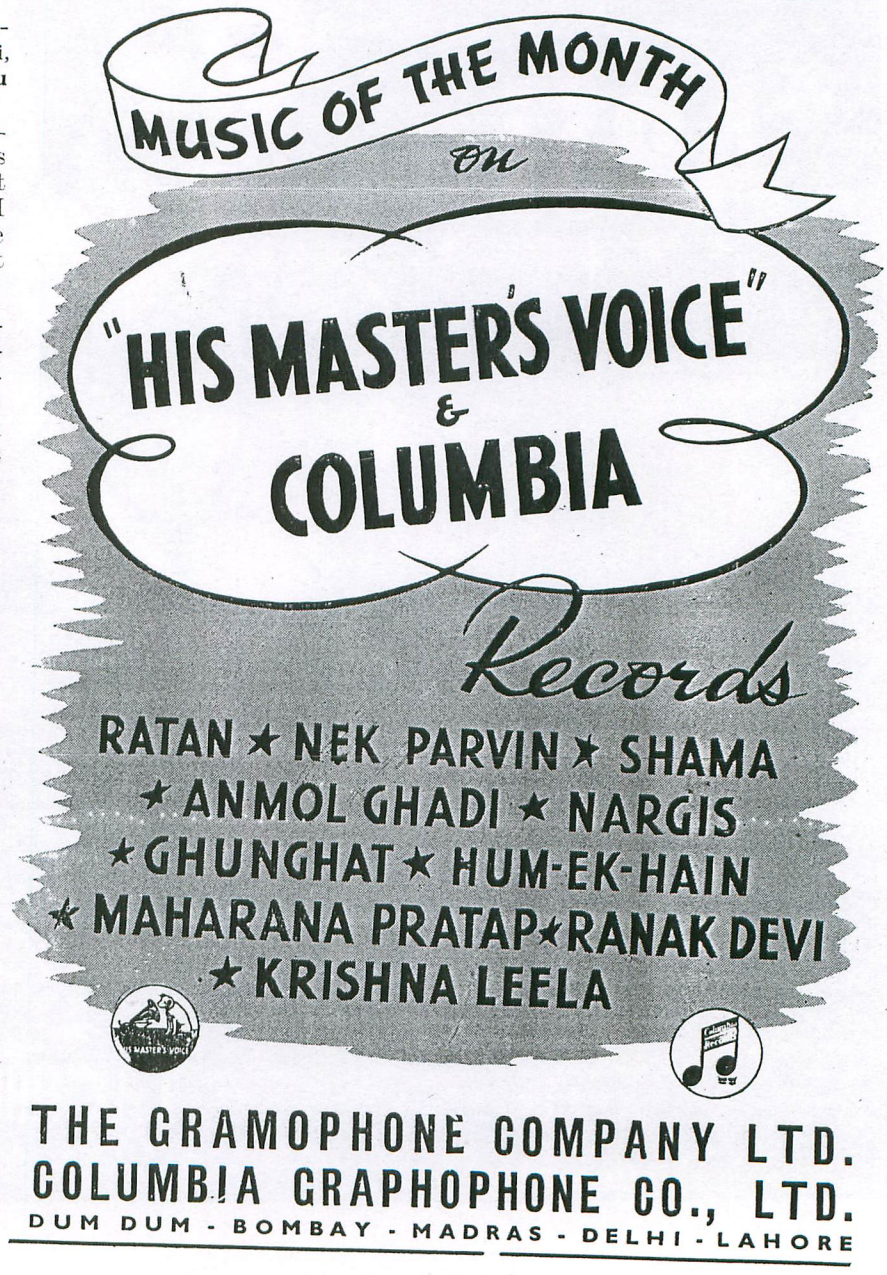
"Well, we have not been long in the saddle", said Mr. Morarji almost sadly, "and we have so many things to do. Almost every problem seems to need a reorientation in the light of our new freedom. We have been pretty busy all these days but we hope to tackle this problem very soon and seriously.

"I attach a very great importance to the film as a medium of visual education for social, educational and cultural work. And as I don't believe in any conversion of the heart on the part of the producers the unpleasant choice for a popular government must be corrective legislation.

"I may tell you that the Government is seriously considering the operation of a strict censorship, prescribing a definite standard of production from a national point of view—through a Board of Censors.

"The Board of Censors will see that pictures, poisoning the minds of the growing children, will be done away with. It is intended to issue different certificates for pictures suitable for children and for adults.

"The Government are also considering important problems, equally serious, of improvements



J.D. CHANDNA
PRESENTS
• MEENA
• AL.NASIR
in
ARSI
Direction
DAWOOD CHAND
music
LACHHI RAM
JEEVAN PICTURES, MCLEOD ROAD LAHORE

in our theatres and their sanitation."

"But when will all these things be done?" I asked him impatiently. Only recently I had seen "Rana Pratap" and the mortification of seeing our historical heritage mercilessly slaughtered was still fresh in my mind.

"Well, I am not a prophet", said the Home Minister, "nor am I a magician to wish a thing and get it the next moment. The machinery of the government, even under a popular ministry, travels a bit slow. But there will be no slackening, I assure you, till the object is achieved. It is not the industry I am thinking of, it is the effect of the intended comprehensive legislation on the people in general that is most important. Any legislation that will ultimately influence the life and attitudes of millions has to be undertaken with extreme care. I don't want to do anything in a hurry as I am anxious to do a good job!"

This man of measured steps talks in precise terms. There is no brag, temper or vindictiveness in his tone. If at all, his words are weighed with a sincere anxiety to do the right thing in the right manner.

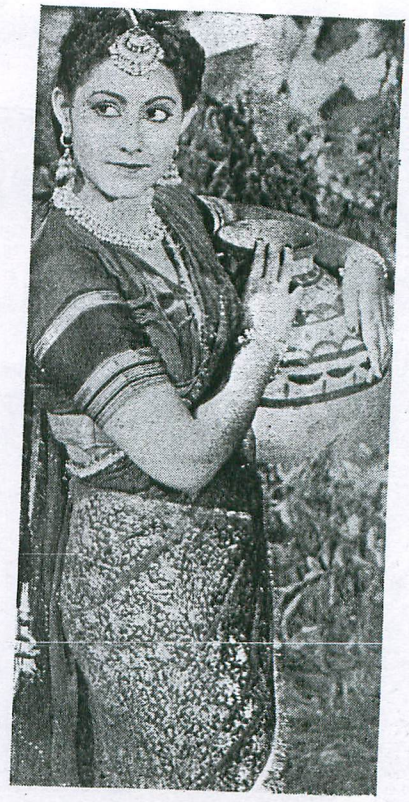
GANDHIJI AND MORARJI

Though Mr. Morarji has not seen many Indian pictures, he seems to have seen enough to realize the utter intellectual poverty of our productions. To a stern realist, like our Home Minister, the abuse of the golden opportunity which our producers have, must be an intolerable social crime.

Brought up in the Gandhian school of service and self-denial, Mr. Morarji is hardly expected to approve of the present criminal tendencies of our film producers to misuse the tremendous potentialities of the film for personal gain and aggrandizement at the cost of the illiterate masses.

Remembering Gandhiji's general disapproval of films, with some impish satisfaction I said, "Morarjibhai, you seem to like films—at least good films—while Gandhiji says that the films are an evil."

"I don't know when and where Gandhiji has said so and I refuse to believe the statement till I see it in reference to its context", he said quickly. "But I believe that in a modern progressive state, the film can be used as a powerful medium of all-round instruction with immense possibilities just as nations like Russia, U.S.A. and England are doing today. The Government will encourage all films having both educational and healthy recreational values and later on only such films will be allowed to be shown to the public."



Meena is back again on the screen in "Arsi", a social story of Jeevan Pictures.

Coy as usual Suraiyya plays the lead in "Dak Bungalow", a social story of Indian National Pictures Ltd.

Well, here is an honest man telling us in his characteristic straightforward manner what he sincerely intends to do with our film industry. And as this man is the Home Minister of the Government of Bombay, our film people may well sit up and listen, for, with the proposed plans of the Government are linked their future prospects and prosperity.

Let us all hope that our popular Home Minister gives some practical shape to his present plans as soon as possible, because after 30 long years of rotten pictures one feels like having some really good ones whatever the producers may think.

Join this band of merry-makers on a joyous voyage.....!

FILMISTAN'S

Delightful Musical

SAFAR

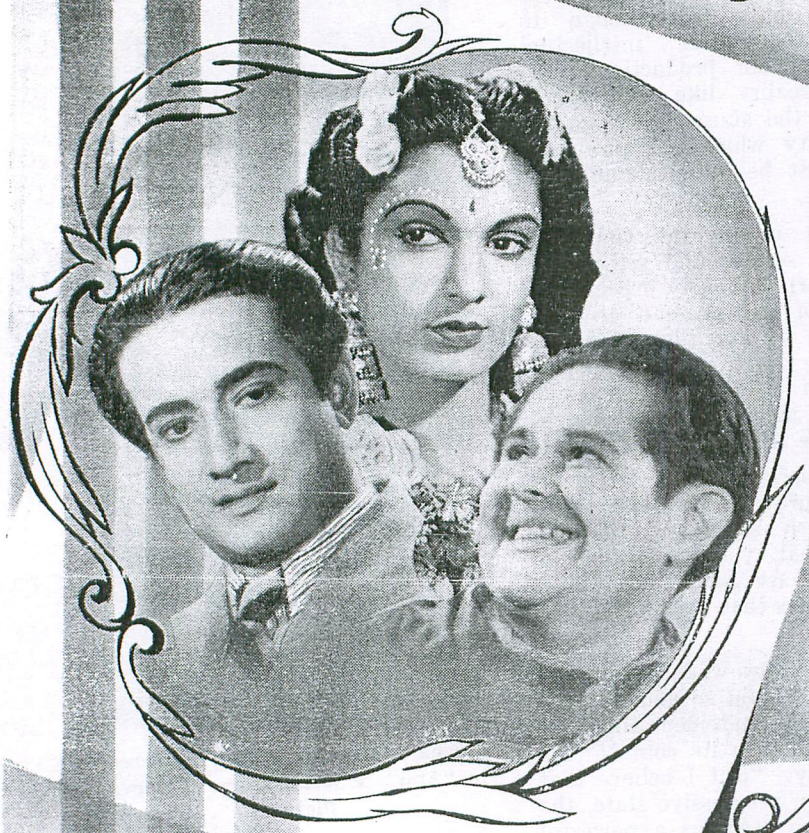
Starring:

SHOBHA • KANU ROY

With

V.H.DESAI • S.L.PURI • RAJENDRA

Directed by: **B. MITRA**



Another bright breezy spectacle on its way.....

EIGHT DAYS

Starring:

ASHOK KUMAR • VEERA

With

V.H.DESAI

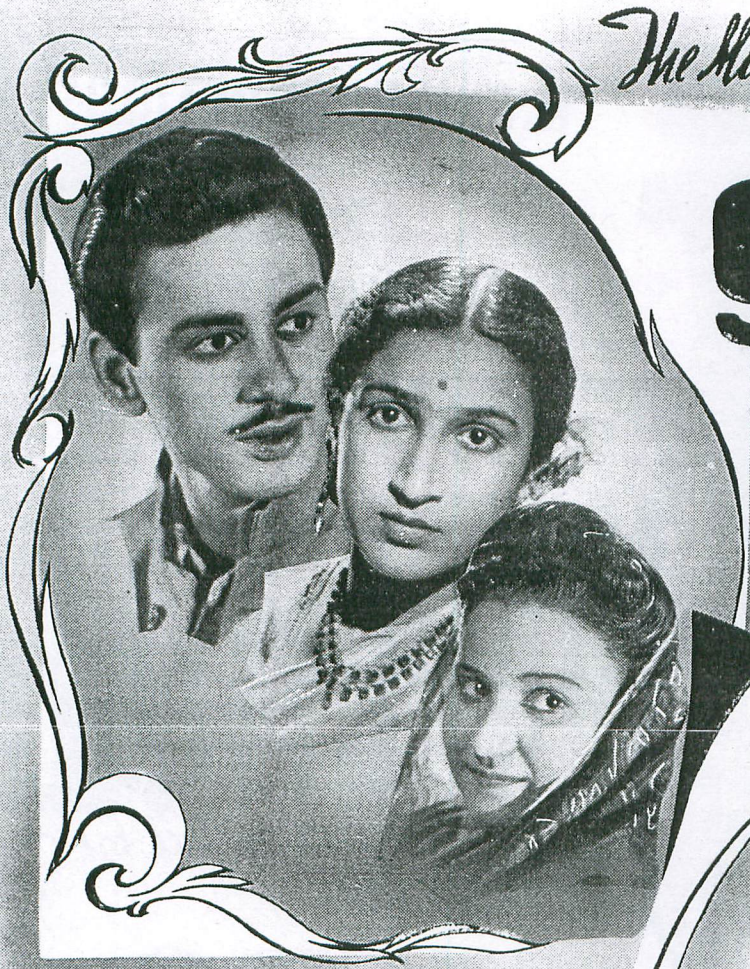
S.L.PURI • RAMA SHUKUL

Producer: **ASHOK KUMAR**

Director: **DATTARAM PAI**

Story: **S.H.MANTO**

The Musical Marvel of the Year!



SHCHNAI

Starring

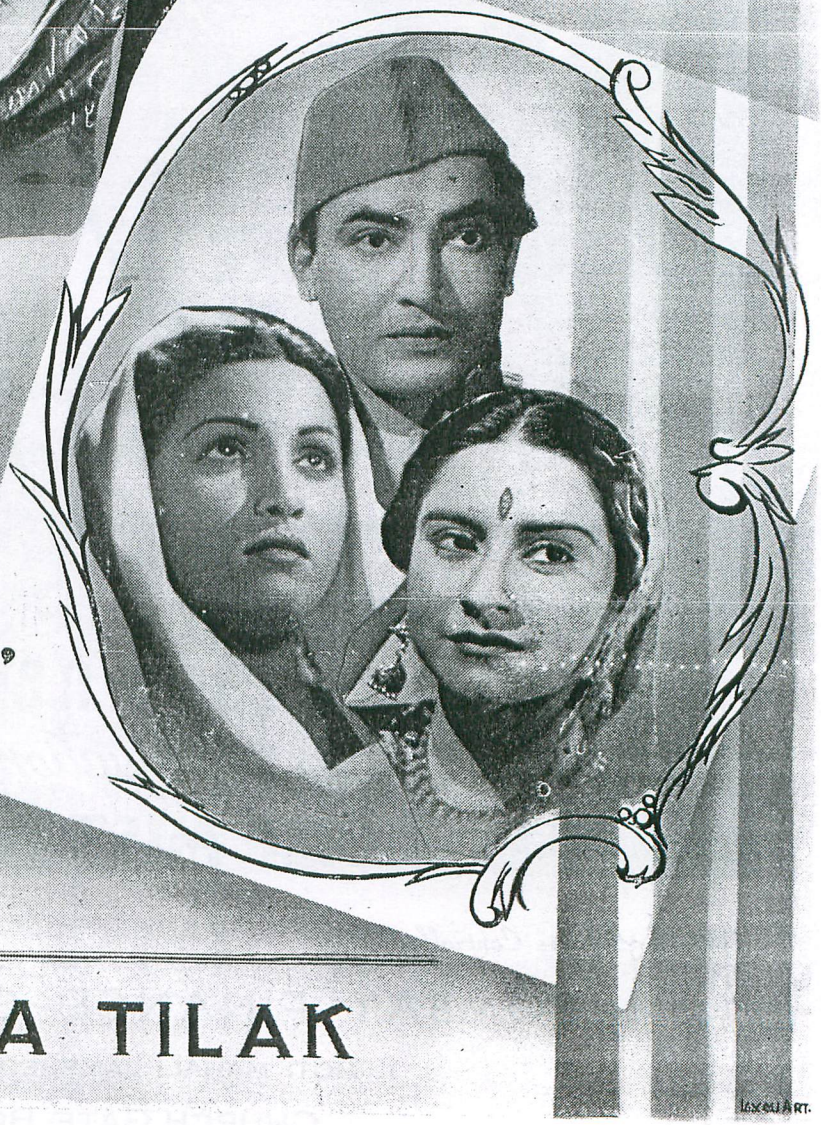
INDUMATI • REHANA • NASIR KHAN

With

DULARI • V. H. DESAI • MUMTAZ ALI

Directed by:

P. L. SANTOSHI



SINDOOR

Starring:

KISHORE SAHU, SHAMIM, PARO

Producer Director:

Kishore Sahu

And then

LOKAMANYA TILAK

World Rights Controlled By :-

BOMBAY FINANCE CORPORATION,

1, MOTI MAHAL, JAMSHEDJI TATA ROAD,

CHURCH GATE, BOMBAY.

What Does Your Face Say?

How To Get Rid Of A Silly One!

"I wish I loved the human race:

I wish I loved its silly face..." wrote a modern poet, no doubt bored to death with the fatuous expressions that surround him.

Do you consider that *you* have a silly face? Of course you wouldn't; none of us do. But you have certainly thought often enough that the man who sits opposite you in the train, or beside you in the bus, and the woman who faces you at the dinner table has a pretty silly expression.

What are the factors that make for expression in the human face, anyway? Why, the eyes and mouth, of course. Odd, isn't it, that in a man the eyes and mouth can make 'character', whereas in a woman they make either for good looks or plainness.

If a woman has inherited from her maternal grandmother loose lips and a gaping expression to her mouth, that's too bad. But, she need not feel that all is lost of her womanly beauty. Just look at Joan Crawford . . . she has made capital of her none-too-beautiful mouth. So, why shouldn't you?

And then there's Bette Davis, with her ophthalmic goitre eyes. She has made this type of bulging orb quite fashionable, and she uses them with artistic perfection on the screen.

It is not nearly so much the shape of the features you have inherited that count, as the *use* to which you put them. Have you tried training your features to give expression?

You are in a roomful of people; nobody is talking to you at the moment, so you are just sitting waiting for something to happen. You never can tell Romance might be just across the room. In those off-duty moments you may be closely observed and appraised. How would you compose your face?

Now, girls, this is The Test. How many times in her life has not a woman been told, "I have never met you, but I've seen you often," or "I have often noticed you about town."

Immediately a woman is told this she thinks, "I wonder what I was wearing?"

But, how seldom does she ask herself, "I wonder what expression my face was wearing?"

Shanta Kumari is a good, honest artiste. She plays an important role in "Hawai Khatola", a magic thriller of A. M. Khan Productions.

Mumtaz Shanti, of course the senior one, is going to dance her way back into old fame in "Dekhoji" a social story produced and directed by Walli Saheb.

So, here goes. If you look too intense and interested in your neighbours' conversation, it will make for a strained expression. If you sink lower in your chair, you will doubtless begin to yawn, and look obviously bored.

INDIAN ACTRESS IN THE TRAIN

What is the happy medium? Compose your face into an expression of intelligent calm . . . as if you're thinking your own thoughts, and they're rather glamorous ones, too. That will give you an air of sweet mystery which the whole universe finds most appealing.

I watched a well-known Indian film actress in the train the other day. She was too far from me to hear what she was saying, but I could almost read the conversation by the gestures of her features, and the expressions that chased themselves across her

Produced & Directed By:

KRISHAN CHANDER

face. But, Oh, if only she had worn a little make-up to heighten and accentuate the sweetness of her features! I had a great desire to fall upon her with eyebrow pencil, mascara brush, rouge, lipstick and powder—an onslaught from which she would have emerged a raving beauty, instead of merely insipidly attractive.

And, that's the point I'm coming to. Prance before your mirror, gesture in the bedroom, mouth and ogle and act your expressions like fury—but, if your face is not groomed and artistically charming, your work will be completely wasted.

This year the fashion in faces is for the Fresh Look, the dewy, clear, smooth, subtly made-up face. Sounds simple, doesn't it, but it takes a daily routine of cleansing, toning and bracing to achieve this appearance, allied to careful make-up.

In a climate such as ours the nursery rules of facial beauty are Clean Pores and Closed Pores. Wash only with soft water and a good fatted soap. If you have black-marketed your way into the ice-market, then go the whole hog and use a small piece of ice morning and evening, after your wash. Never apply ice directly on the face, for this may cause broken veins. But, wrap your face-flannel round a piece of ice and gently pat your face with an upward movement from the chin towards the forehead, and from the outer corners of the eyes to the inner ones.

THE ICE TREATMENT

The ice treatment closes the pores after the wash, and braces up the small muscles, apart from giving you the coolest and freshest feeling in the world.

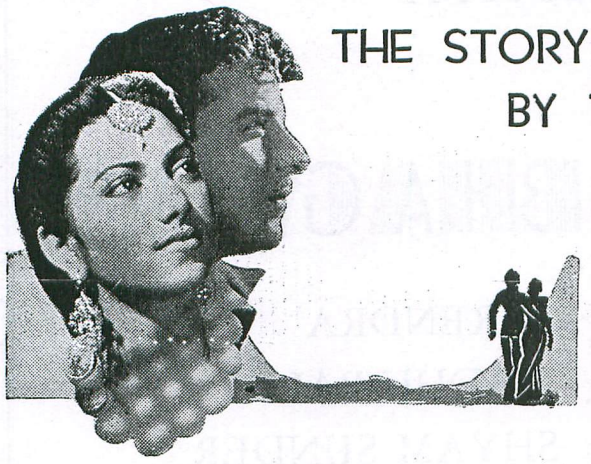
Now for that smooth look, that matt freshness that can draw and hold every eye within range, the true secret is the foundation to your make-up. One famous cosmetic firm makes a foundation perfectly suited for the East. It is a flesh-toned fine cream, called Sun-Pruf. Worked gently into the skin Sun-Pruf holds the powder better than most foundations, and maintains that dewy look for many hours.

Do you consider yourself the heavy-faced type . . . rather more jowl than makes for beauty? If so, try blending a little rouge on your forehead, starting above the bridge of the nose, and working it subtly outwards. This 'lifts' the face, and lightens the appearance of a heavy jaw.

Are you piquant enough to be a little outrageous in your make-up? Then try the new American beauty notion of making a cupid's bow of your lower lip, too, to match your upper, and test the reaction on the people. It ought to be fairly terrific. To make this really successful you will need to buy a fine artist's brush, roll it in your lipstick until it is finely-pointed, and then paint in the new outline to your mouth. Of course, you will fill in with the matching lipstick.

And now you can make your bow to an impressed world. Your every expression charged with your inner feelings, your plain features played up to their full extent, and your good ones so well accentuated that you *must* be called attractive.

With hand on heart I declare that you will always be noticed.



THE STORY OF TWO HEARTS ENJOINED BY THE BOND OF LOVE!

JAMUNA PRODUCTIONS'

Lyric of Love

DO DIL

(A NORTHERN INDIA STUDIOS PRODUCTION)

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Directed By: JAGDISH SETHI
Screenplay, Dialogue & Songs: D. N. MADHOK
Music: GOBINDRAM

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RELEASE DATE

CHITTOR-VIJAY

☆ SURENDRA
☆ MADHU-BALA
☆ RAJ KAPOOR
☆ MENAKA
☆ MADAN PURI
☆ WASTI

●

(An Historical Romance)

— ON THE SETS —

●

MADHU-BALA in
"MERE BHAGWAN"

Producer Director :

MOHAN SINHA

MERE BHAGWAN

MURARI PICTURES

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☆ SURENDRA
☆ MADHU-BALA
☆ SHYAM SUNDER
☆ WASTI

●

(A Musical Hit)

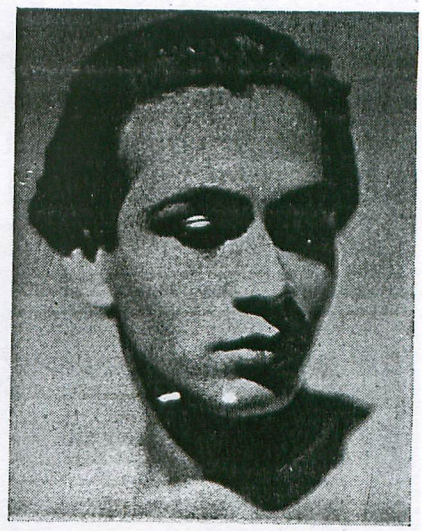
—UNDER PRODUCTION—

●

Dancing, Dancers And Divinity

Indian Dances And Their Moods

By: RAM GOPAL



Ram Gopal, the best exponent of Indian dancing, writes about his great art.

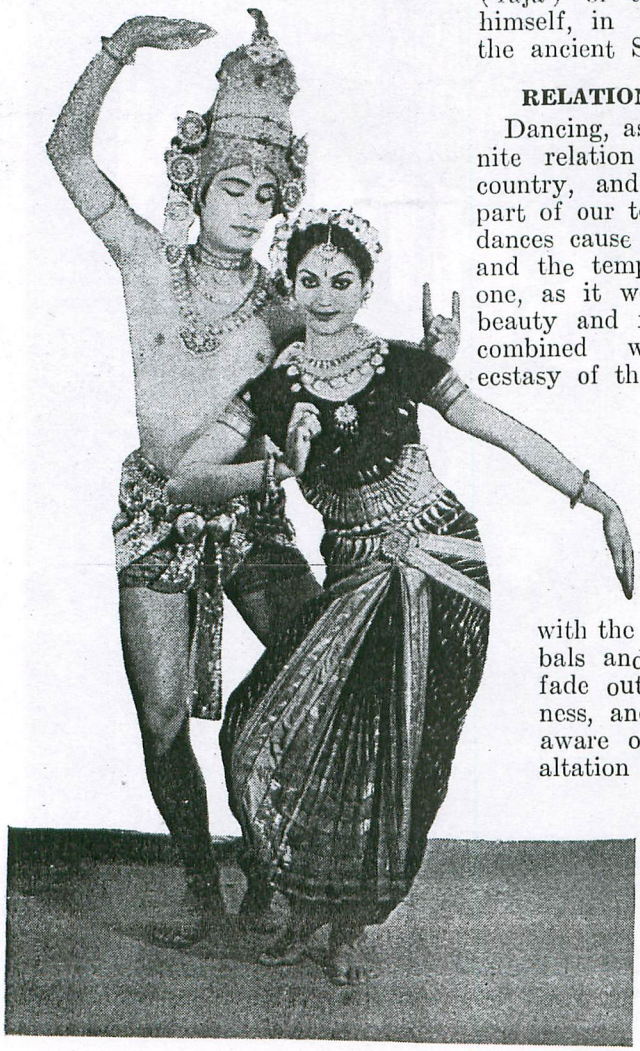
Since the dawn of Indian civilization thousands of years ago dancing has been a part of the life of our country. However, this art, like many others, has been buried under the ruthless march of foreign cultural aggression which has sought to awaken in us a love of alien art to the detriment of our own. Today, fortunately, we stand on the threshold of a cultural renaissance, and the resurrection of our ancient arts has already begun. As a devotee of Lord Shiva, I naturally consider it my mission to disseminate a greater knowledge of dancing—at least of its basic principles—than exists among laymen at present.

The term 'Bharata Natya' is often used to cover all the schools and styles of Indian dancing, but, of late, its application has come to be restricted to the dances performed in the South Indian temples of Shiva.

The origin of the term is based on the belief that the Sage Bharata wrote down the laws and technicalities of dancing under the divine inspiration of Sri Nataraja or Shiva, the King ('raja') of the Dance ('nata') himself, in the Natya Shastra, the ancient Sanskrit text.

RELATION TO RELIGION

Dancing, as an art, has a definite relation to religion in our country, and hence it forms a part of our temple rituals. Sacred dances cause the dancer, priests and the temple-goers, to become one, as it were, with the divine beauty and rhythm of vibration combined with the religious ecstasy of the entire ceremonial.



For his classical Shiva-Parvati dance, Ram takes a new partner in Tara Chowdhary.

Whenever I have danced in temples, the languorous music of the Veena, the rhythmic throb and boom of temple drums, together with the softly clashing cymbals and gongs, all would fade out of my consciousness, and I would only be aware of expressing an exaltation and an ecstasy such as come only in those rare moments when we succeed in divesting ourselves of our more frivolous sentiments and soar into purer, more sublime regions.

I have often been asked whether I have felt tired at the end of a long and strenuous dance at a ceremony lasting some hours. All I can say is that I have been, at such times, far more exhausted emotionally rather than physically—for while the body is trained to withstand long hours of dancing, it is the emotional strain that remains to remind one that the true art of dancing is never sensual but an exaltation, a spiritual experience.

VARIETIES OF DANCING

Almost all Indian dancing aims at a definite theme, unfolded through the rhythmic sequence of music, action, 'abhinaya' or facial expressions, and 'mudras' or symbolic hand gestures.

The 'rasa' or mood, is the basis of all Indian dance, drama, Rasa means, literally, essence or flavour. Nine different moods cover the whole gamut of emotions employed in the Indian dance: The moods are as follows:

1. Shringara, the erotic mood.
2. Rudra, the furious mood.
3. Veera, the heroic mood
4. Vibhasa, the disgusted mood
5. Hasya, the comic mood
6. Karuna, the pathetic mood
7. Adbhuta, the marvelling mood
8. Bhayananka, the terrible mood.
9. Shanta, the meditative mood.

There are four main styles of

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NEARING COMPLETION

SHER-E-BENGAL

A SENSATIONAL THRILLING DRAMA

Directed By :— RAMJI BHOY ARYA

Starring :— DALPAT ★ KUMARI KUSUM ★ NAZIRA ★ MITHOO MIYAN ★ HAMID ★ VATSALA KUMTHEKAR (Jr.) & SAYANI

PARTICULARS

VICTORY PICTURES, JYOTI STUDIOS, KENNEDY BRIDGE. BOMBAY 7.

the dance art in this land:

(a) Bharata Natya.
(b) Kathak.
(c) Manipuri.
(d) Kathakali and the Kodiyattam.

Bharata Natya is the name applied, in its restricted sense, to the dancing of the 'devadasis' in the Shiva temples of Tanjore and other Tamil districts. It is, mainly, a prayer in the dance form and is an intimate part of the temple rituals. As an art, it adheres strictly to tradition, and every movement, flexion, leap or turn, is highly stylised. However, if explored, even Bharata Natya allows scope for the creative artiste and permits unlimited individual expression.

I must here stress the point that in my Bharata Natya dances I lay stress on 'tandav' or male and virile aspects of this art, as opposed to the 'lasya' or female aspects. These vigorous and brisk movements are very much in evidence in my solo numbers "Thaye Yashoda" and "Nadanam Adinar". Likewise, in my "Thillana", I impart to the 'nritta', sweeping movements, agile bounds and leaps and powerful jerks and darts at lightning speed and with swift tempo.

AT THE MOGHUL COURT

Kathak is the dance art, performed by both the sexes, that flourished in the courts of the Moghuls who were aesthetes 'par excellence'. The technique is vastly different to other types, and there is a strong Moghul influence in dress and ornaments.

Let us watch a Kathak woman performing a dance. Still as a statue, she stands with feet crossed, the right arm extended straight from the shoulder, the left held over the head. The plaintive notes of a 'sarangi', accompanied by the rhythmic beats of the 'tabla' stir the dancer's immobility. As if touched by a breath of wind, in a second her body sways and stirs gently, a ripple runs down her arms, the glassy eyes sparkle and come to life, the eyebrows move archily, the body gradually awakens to activity. As her arms trace sinuous patterns, her ankle bells send forth a jingling sound, first faint, then loud. Faster and faster move her feet and in even rhythm with them her swift turns unfold the flair of her skirt as she whirls and stops and starts whirling again.

My creation, "The Rajput Serenade of Love", is in Kathak style a school whose chief characteristics are loveliness and delicacy.

The Manipuri school of dancing is chiefly notable for its softness and sweetness. It lacks the vigour of Bharata Natya and the swiftness of the Kathak style. In costuming, however, it is vivid and picturesque.

DANCE-DRAMA OF MALABAR

The dance drama of Malabar, dynamic and potent with meaning, is known as Kathakali. It is a complex art combining 'abhinaya' or acting, 'nrittya' or dancing, and 'geeta' or music. It is a pantomime wherein the actors interpret their thoughts and emotions through the highly sensitive medium of gestures and vivid facial expressions, perfectly intelligible even to the uninitiated. This style contains an elaborately codified system or expression—silent in the matter of speech, yet far more eloquent than talk.

There has long been a controversy amongst scholars and critics of South Indian art, as to which is the older dance of Malabar—Kathakali or the temple dance called the Kodiyattam. Both employ very much the same technique in gesture and expression. The chief differences are in the musical accompaniments and the decor.

In his famous dance number the "Rajput Serenade", Ram Gopal looks a poem of art and grace.

The Kathakali orchestra is composed of three musicians — one keeping tune with the 'changla' or resounding gong and cymbals, the second and third being 'chanda' (cylindrical drum with a loud and powerful sound) and 'maddalam' players.

The Kodiyattam, the most ancient of temple dances, is announced by the sounding of two large drums which are then accompanied by the veena, flute and cymbals. A temple boy sitting on a stool, beats out the rhythm with the palms of his hands and the instruments follow his beat. There is also the firing of Kadana or popguns that make loud reports. The Kodiyattam starts at nine-thirty in the night, and lasts till dawn.

Balwant Films
PRESENT
A MIRTHFUL MUSICAL DRAMA
WITH
Wasti, Sheela, Amir Karnataki, Anant, Dalpat, Tara, P. D. Lal, Hushnara & Kesari.
PRODUCER : B. A. JOSHI
DIRECTOR GIRISH TRIVEDI
Story & Dialogue: T. N. JOSHI
MUSIC KHAN MASTANA
SONGS: Chhavi Kumar Gori 'Gunjun'
PHOTGRAPHY: LALU BHAI
Sound : N. S. NAIR
Childen

FOR PARTICULARS APPLY :

BALWANT FILMS,

JYOTI STUDIO, KENNEDY BRIDGE, BOMBAY 7.

Fearless Nadia comes to the screen again in "Toofan Queen", a Ramniklal release.

Kathakali and the Kodiyattam, as dance arts, do not belong to the pure "nritta" type, but to the 'nrittya' category which combines 'nritta' (dancing) with 'abhinaya' (facial expression). In setting, the two differ considerably. The Kathakali theatre is simplicity itself, whereas the Kodiyattam requires an elaborate decor.

It is in remote Malabar that the highest possibilities of dance rhythm were developed, centuries ago. It is here that ancient dance lore, handed down from father to son, has preserved all its fullness and profundity of histrionic expression, the strength and beauty of the art of Nataraja who requires that his disciples serve him in all simplicity, their souls pulsating with the joy of God, Nature and Art.

It is thus that all dance aspirants should approach this ancient art, dedicating themselves in all humility to Nataraja—the God of the Dance.

Recruit Chandrashekhar c|o V. K. Pradhan 19|B, 1006 Jodhi Road, New Delhi, reports a melodious voice with knowledge of music and wants to get going on the films.

TALPADE PRODUCTIONS'

Marathi Social Hit

KARASTHAN

Producer: K. Talpade
Original Story: B. V. VARERKAR
Dialogues: D. PRABHU

Songs: Madgulkar, Raja Badhe, P. Gupte
Music: Datta Davjekar

Starring:
S. Kulkarni, Jog, Vinay Kale, Madgulkar, Vasanti Shinde, Saraswati, Bodas, Malati Naphade, Shanta Thakur Etc.

THE STORY OF DEVDASI SET TO MUSIC!

Mangal Pictures' Marathi Hit

JAI MALHARI

Starring: Lalita Pawar, Baburao Pendharkar, Chandrakant, Jog
Starring: SUMATI GUPTE, Madgulkar, Vimal Ghaisas.

Producer: Baburao Pendharkar

Story & Dialogues: Dinkar Patil
Songs: Madgulkar
Music: D. CHANDEKAR

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FINE ART PRODUCTIONS

present:

HATAMTAI

Starring:

VANMALA, KAMAL KAPUR, AZURIE, AMIRKARNATAKI HAMID, BIKRAMKAPUR

Directed By:

G. R. SHETHI

Music: KUMAR

Songs: QUABIL AMRITSARI

Dance: AZURIE

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DURGA PICTURES

present:

DURCHALEN

Starring:

NASEEM, DAMYANTI, KAMAL KAPUR, AGHA, BALRAJ, DAVID & K. C. DEY

Produced & Directed By:

PHANI MAJUMDAR.

Music: K. C. DEY.

Songs: SAJJAN (P.T.)

Running at:

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For World:

Tale of Today

DO BATEN

Starring:

RAMOLA, NARANG

Directed By:

REVAN.

For CPCI. Bengal & Overseas:

URVASHI

Starring:

SOBHNA SAMARTH SURAIYA & PREM ADIB

For World:

Musical Social

KAJRI

Starring:

KAUSHALYA, NARANG

Directed By:

HIREN BOSE (Dasi Fame)

For Particulars:-

SWASTIK FILM CIRCUIT

357, SANDHURST ROAD, BOMBAY 4.

OUR REVIEW

"Dharti-ke-Lal", A Poor Amateurish Effort

Frustrative Theme Proves Intensely Boring !

DHARTI-KE-LAL	
Producers:	Indian People's Theatre
Language:	Hindustani
Screenplay & Dialogue:	K. A. Abbas
Songs:	Jafri, Prem, Wamiq & Jain.
Music:	Ravi Shankar
Photography:	Jamnadas Kapadia
Audiography:	Krishna Elamon.
Cast:	Balraj Sahni, Usha Dutt, Damayanti, Hamid Butt, Tripti Bhaduri, Zohra Sehgal, etc.
Released At:	Capitol, Bombay,
Date of Release:	30th Aug. 1946.
Directed By:	K. A. ABBAS

This is the maiden effort of K. Ahmed Abbas, journalist and film critic, in film production. Had the picture not received a lot of undeserved and well-engineered boost, people would, probably, have looked at Abbas' first effort with a bit of sympathy. But Abbas, emulating the none-too-praiseworthy example of mercenary producers, boosted his picture by showing it to some international journalists and political leaders and obtaining their courtesy opinions which these amateur critics willingly give in exchange for an invitation to see an Indian picture.

Had the picture been really good, Abbas' publicity ballyhoo would have been justified. But "Dharti-ke-Lal" is a poor picture all round—in theme, in presentation, in technique and in direction.

Most of these amateur critics who give courtesy opinions are either downright liars or idiots who hardly know what a good motion picture should be. An honest politician does not necessarily mean that he is a good film critic.

"Dharti-ke-Lal" failed miserably at the box-offices, even though the entire press of the country backed up the picture to support Ahmed Abbas, a journalist.

TIRESOME STORY

The story of "Dharti-ke-Lal' is tiresomely familiar. It opens in a village with a few villagers facing the wrath of the elements. Floods, storms, cyclones and the money lenders, all combine to drive the farmers out of their homesteads.

They trek to the city in search of food and employment but after starvation and deaths return to their home lands to do co-operative farming—the panacea presented by Ahmed Abbas.

The story travels over a tiresome trail of woes and tears and we see the usual scenes of struggle for food and clothing; the heroine selling herself to buy a bottle of milk for her child; the hero leaving everything in a spirit of revolt etc.

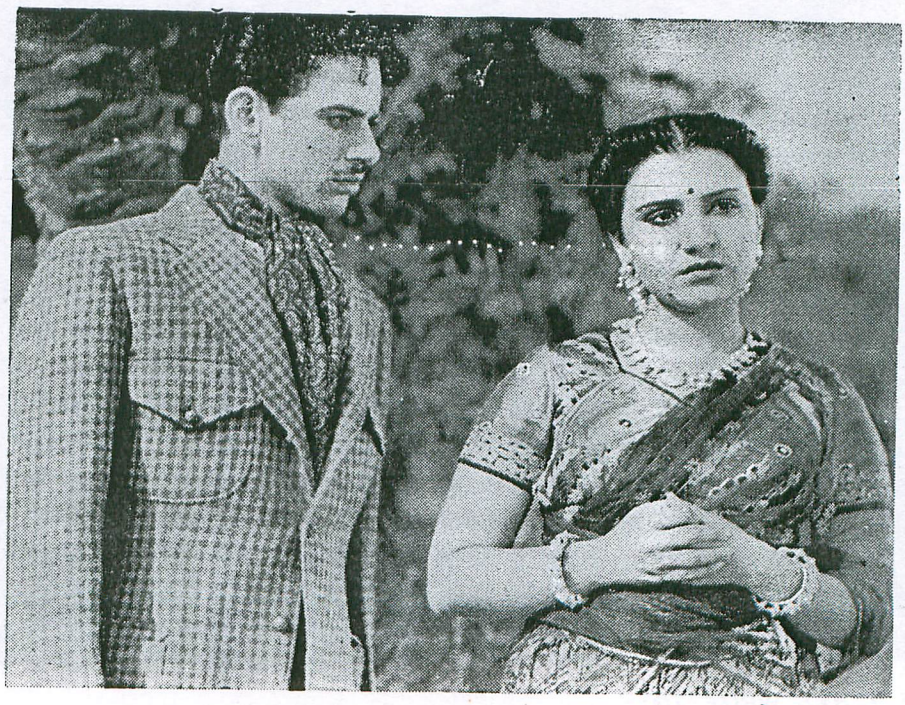
For a while the tempo mounts up well giving us a hope of an unusual and vigorous ending but the theme peters out to a tame conclusion of co-operative farming.

AMATEURISH AT BEST

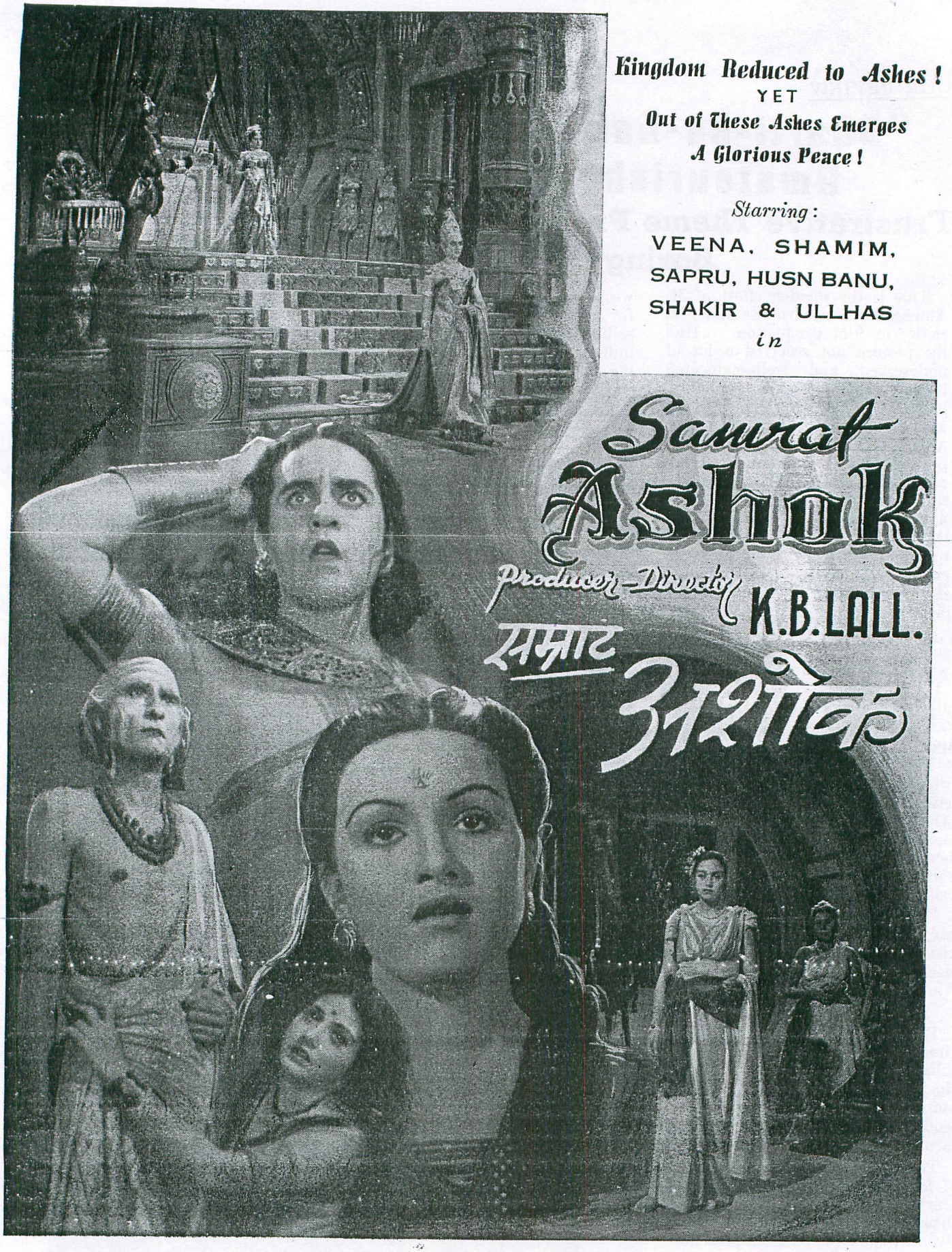
The technical values of the picture are unusually poor. The screenplay is sketchy, the dialogue is poor, the songs are uninteresting in tune and composition and the direction is utterly amateurish.

From the players, Tripti Bhaduri gives a good performance in the role of Radhika while Balraj Sahni does well as Niranjan. One likes the way Balraj speaks his dialogue. Damayanti Sahni plays her role with some understanding but looks too sharp and chiselled for screen purposes. The rest of the crowd, too many to name, is hardly noticed in minor roles, including the diminutive Snehaprabha who looks smaller than usual —almost invisible.

As an entertainer there is absolutely nothing in "Dharti-ke Lal"—and its much-boosted purposeful theme is at best merely frustrative.



There is already a misunderstanding between Nasir and Rehana in "Shehnai" a Filmistan Picture.



Kingdom Reduced to Ashes !

YET

Out of These Ashes Emerges

A Glorious Peace !

Starring :

VEENA, SHAMIM,
SAPRU, HUSN BANU,
SHAKIR & ULLHAS

in

FOR TERMS WRITE TO:-

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OUR REVIEW

"Moorti" Has Therapeutic Quality!

Chaturbhuj Provides A Cure For Insomnia!

"Moorti" is just another Ranjit picture, and that verdict should be more than enough for an experienced filmgoer.

This picture has two one-time stars, Khurshid and Motilal. What little draw they may be having still is now being squeezed out of them in the hope that people are likely to be charitable to old favourites. This calculation, however, seems to have misfired seeing the empty chairs at the Opera House crying for audience.

Both Khurshid and Motilal now look old and ugly on the screen. Ranjit's technical work usually doesn't give a dog's chance to average good-lookers. The question of Khurshid and Motilal, two old-timers, looking presentable on the screen does not, therefore, arise. They both look as bad as age and bad photography combined can make them.

IDIOTIC STORY

The story of "Moorti" is, to say the least, utterly idiotic. It is a bad patch-up job of ideas collected at random from different pictures. "Moorti" was originally intended to be a war propaganda picture. Today it is neither a propaganda story nor a romantic entertainer. Though it opens with the usual bombing shots, there is hardly anything of good propaganda in the story. The bombing serves merely the purpose of giving amnesia to the heroine who falls into the hero's lap and subsequently behaves like a monkey with an ever-ready paw hitting the hero.

The hero is a sculptor. He is bombed out of his house and digs out the heroine from some loose earth. The heroine gets up groggy and loses her memory and behaves like a monkey. Both are soon seen passing through some bamboo forests and the heroine hits the hero and makes him love her.

The hero soon arrives at a town and takes up quarters with the third angle of the triangle—a young girl named Bindoo who carries her sex on her palm, ready to be delivered to the hero for the asking.

Her behaviour remains disgusting throughout the picture, though the artiste playing the role acquits herself well of her responsibilities. The writer-director's frivolous interpretation of this role only helps to emphasize the levity with which sex-relationships are handled in our motion pictures.

Kishore Sahu is once again in the saddle with Shanim for company in "Sindoor" a social theme of Filmistan.

MOORTI

Produced by:	**Ranjit Movietone**
Language:	**Hindustani**
Story:	**Chaturbhuj Doshi**
Dialogue:	**Chowdhary**
Songs:	**Pandit Indra**
Music:	**Bulo C. Rani**
Photography:	**G. G. Gogate**
Audiography:	**K. V. Shah**
Cast:	**Khurshid, Motilal, Padma Bannerjee, Yeshwant Dave etc.**
Released At:	**Opera House, Bombay.**
Date Of Release:	**29th Aug. 1946.**

Directed By:
CHATURBHUJ A. DOSHI

The triangle of the hero, the heroine and Bindoo goes shifting for a while with a number of idiotic interludes, neither humorous nor entertaining.

Now the hero who once began a statue of the heroine in clay seems to have turned the clay into marble, as we soon hear the sharp sounds of the sculptor's chisel working on the head of the statue. How the clay turned into marble must, of course, remain a Ranjit state secret. The Ranjit people are well-known magicians and we can never dispute their art in the realm of magic. They had once turned a musician into a magician and hypnotized millions into believing the transformation.

The chisel sounds shake up old memories which finally wake up in a picture house and the heroine is claimed by her brother and taken home. The anti-climax is reached when the heroine forgets her hero because of her old mental battery being in service now.

The writer-director's problem is now to join up the two batteries. So he has the hero heart-broken, ill and finally in a hospital. The heroine goes through the usual social sneers, but ultimately meets a social worker, with a tent but without social work, and agrees to marry him because her brother refuses to marry a woman, who

Central Pictures

Presents

The Gem of the Box-office

1. SHAHI KHAZANA

Starring : **Sardar Mansur**
Madhurika
Violet
M. Elizar
Garib Khan
Ahmed

Director : **S. USMAN**

★

Sensational Box-office Miracle of the Year

2. CHAMAKATI BIJLI

Featuring : **Sulochana ★ E. Billimoria**
★ **Mehendi Raza**
★ **Sheikh**
★ **Chemist**
★ **Violet**
★ **M. Elizar**

Direction : **HOMI MASTER**

"SECRET GANG"

Featuring :-

SHANKER VAZRE ★ RAZIA SULTANA

Directed by :- **S. USMAN.**

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WHEN MONEY WRITES —IT WOULD BE THIS STORY!

RUPION KI KAHANI

DIRECTION :

KUMARSEN SAMARTH

STORY, SCENARIO & DIALOGUES :

PANDIT PHANI

Starring :

KRISHNAKANT
BINA PAUL
VASANT THENGDI
& OTHERS.

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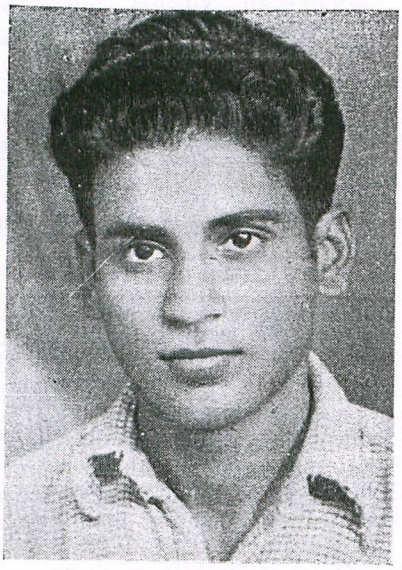


Recruit Nirmal Kumar Ghose c|o R. T. Chatterjee, 133 Hill Road, Bandra, Bombay, is an educated lad of 21, speaks Hindustani well and has had previous stage experience.

looks like chimpanzee in a saree, without his sister marrying first.

By this time every one in the audience is sleeping but people get a bad dream of the last minute of the marriage which usually brings the final climax. The climax, of course, is that the hero, being a privileged person, steps into the bridegroom's shoes and takes the bride away. They sing the first song again and people suddenly get up scared wondering whether they are going to start it all over again and they soon rush out of the theatre in sheer panic.

DOSHI'S DIRECTION

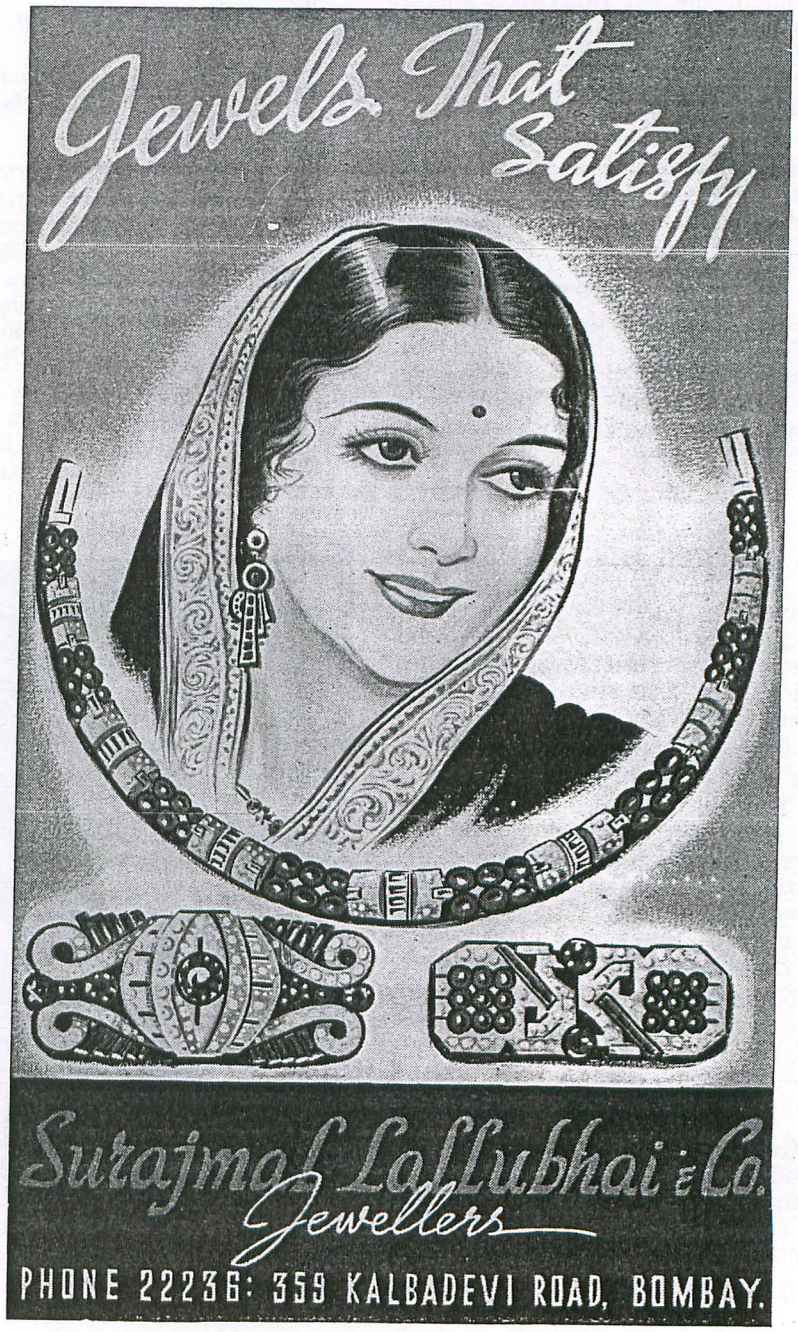
With the exception of careful recording of the songs, the rest of the technical values are rotten. Photography is primitive and the processing work is crude. The story and dialogue are idiotic. They have neither theme nor good words. The songs are composed of the usual well-patented words making no meaning or serving any purpose. From the tunes, only the first song has a very attractive tune, but the song has been very badly sung. In fact, every one, including Khurshid, sings badly.

The direction of Chaturbhuj Doshi is idiotic at best. And that is a charitable view of his intellectual effort.

From the players, Padma Bannerjee, a new comer, gives a very good account of herself in a wrongly presented role. Though the girl is ugly and repulsive in looks, she shows some talent for acting. Padma plays Bindoo, the third angle of the triangle.

Motilal and Khurshid compete with each other in giving rotten work. Playing the hero and the heroine respectively, they turn romance into a monkey game as if between two aged chimpanzees. And they add insult to injury by singing. It is high time Khurshid engages a ghost singer and starts playing elderly roles. Others in the picture remain just others.

"Moorti" begins as a Ranjit picture and loyally ends as such again. It doesn't entertain but it has therapeutic qualities. It provides a cure for insomnia.



AT HOME AND ABROAD

ONE MORE

In the home of Film-actress Nurjehan, a tiny new-comer arrived on the 21st October 1946. It is her second son after three years. Result: work on the new picture has been held up for four months and Hubby Shaukat Hussain has to keep paying interest on the money. In any case, it is better to have a bonnie baby than a doubtful picture.

HOLD UP

Strikes are popular all over the world. During September seven out of the ten Hollywood studios stood still, for the second time in three months, because several thousand carpenters, painters and technical workers struck work.

About 50 pictures costing over Rs. 16 crores were held up. Can't we have something like that here? We badly need some relief from Indian pictures.

NEW OPPORTUNITY

On October 10th, the Prabhat Talkies of Karachi burst out into flames, gutting the entire theatre. The damage, of course of some insurance company, is estimated at Rs. 5 lakhs.

That is one more vacant site for a modern well-equipped cinema.

NOTHING FOR HIRLEKAR

According to the new Soviet Five-year Plan over 28 crores of rupees have been set aside to restore and construct new film studios and other allied enterprises and for developing an extensive net-work of cinemas throughout the Soviet Union.

This Plan has also provided for a great increase in the production of popular, scientific and educational films as well as pictures presenting the nation's reconstructional works and life in the Soviet Union.

Not a ruble has been, however, reserved for "Author" K. S. Hirlekar though he "wrote" "Soviet Asia".

GOOD-BYE

On the 1st of October 1946, Producer-director G. Ramabrahmam gave up the impossible struggle of motion picture production in the South. He died leaving the job to be completed by others.

May his soul get in the other world the rest which he so badly missed here!

ONE MORE ONSLAUGHT

Somerset Maugham's "The Razor Edge" now being produced by the 20th Century Fox costing nearly 1,000,000 pounds according to the usual exaggerated estimates of Hollywood, will be dubbed in 23 foreign languages.

One of these will be Hindustani, the principal language of 400 million slaves fighting for freedom.

Let us keep our nickels ready to fill up the Yankee pockets.

OUTCASTS

The white-capped Government of the United Provinces is reported to have issued strict instructions to all officers of the District Boards and Commissioners impressing upon them the undesirability of allowing construction of picture houses in the vicinity of schools and colleges.

Some time back there was a proposal to build a cinema house in the University area at Katra-Allahabad and another near the Queen's College, Benares, but objections were raised by the authorities of the institutions as well as by the students on the grounds of cinema houses near educational institutions proving a menace to public peace.

And we had hoped that our white-capped folks would treat the cinema as a new extension of the general school room. Well, we can't blame them much seeing our own black record of thirty years.

JUST IMAGINE

Hollywood's most popular crooner, Bing Crosby, reaches a new high in radio salaries. He will receive Rs. 95,000/- per broadcast. In addition, he will enjoy the privilege of making his own programme and recording it whenever he likes, so that the recorded programme may be presented at the scheduled hour.

Our radio artistes get Rs. 30/- per broadcast and the audiences want quality at that price.

ANOTHER ONE

Producer-director W. Z. Ahmed of Shalimar Pictures is talking these days of going to Mexico to produce his "Krishna Bhagwan" in Technicolor. He is reported to have secured passports for himself and his wife, Neena, and if all goes well between now and January, both will be flying Mexico way.

In the Rajput romance "Chittor Vijay" produced by Mohan Sinha, Madhu Bala and Raj Kapoor have a romantic moment to themselves.

THE PRESIDENT THREATENED

The world-famous singer and film star Paul Robeson had a quarrel recently with President Truman. Heading a Negro delegation protesting against lynching he requested the President to issue a strong protest and to recommend Federal Anti-lynching legislation. Paul told the President that there was little to choose between the Nuremberg crimes and the recent South American lynchings of Negroes.

Hurt to the quick the President said, "I don't think that. You ought to stand behind your own country. Great Britain and America are the last refuges of freedom left in this world."

Robeson cut Truman short and said "The British Empire is one of the greatest enslavers of human beings in the world. The temper of the Negroes may change, Mr. President."

"Just what do you mean?" asked Mr. Truman.

"Well", said Paul Robeson, America's greatest living Shakespearian actor, "if some protection is not brought to them soon, some international immergency may arise which may call for Federal intervention."

WITH REGRETS

A news has appeared in the papers that Sardar Vallabhbhai Patel, the Home Member in the Interim Government, intends to sponsor the production of a film based on the life of the late Subhas Chandra Bose.

Though this would have been an admirable project, we understand that the news is not authentic. The old Sardar is too busy solving political problems to find time to become a motion picture producer.

POLITE PROPAGANDA

In their ceaseless efforts to propagate the message of Christianity, Catholic missionaries seem to be using all modern resources obtained in the present-day world.

The latest move is to make gramophone dramatizations of several attractive myths from the Bible. This will be done by employing radio actors who have so far thrilled juvenile audiences by playing detective and murder dramas and in a manner to appeal to the children. Along with the gramophone records will be issued illustrated stories, giving the full text to enable the little listeners to follow the Christian stories.

And yet they say that Jesus Christ in preaching, "Love thy neighbour", gave to the world a religion that did not intrude on anyone.

A WARNING

Of the two persons sent by Metro-Goldwyn-Mayer of India to America to know the ropes of the 16 mm film invasion, one Indian, by the name of Govind Amonkar, returned recently, completely qualified to watch the foreigners' interest in his native land.

His return to India provided an opportunity to the bilious-looking A. Rowland Jones to call the local press at lunch and to give some tongue-in-the-cheek talk about M.G.M.'s intentions to enlighten and educate Indians in distant villages with his 16 mm 'Metro mobiles'. But he forgot to tell them how much more of the Indian money he would be able to remit annually to his Yankee headquarters in America.

That, of course, must remain a trade secret shared by the Indian Amonkar.

HIGH LEVEL ACTING

Twenty-two year blonde Margaret Truman, President Truman's daughter, has been exercising her voice for the last seven years, irrespective of what the neighbours thought, to become an opera singer.

Though the whole of America know her as Truman's daughter, she has modestly decided not to use the family name and will be known as Margaret Wallace, the name plate of her mother's family.

President Truman, who is a piano player himself, and permits seating accommodation to film stars on his own piano, wanted Maggie to become a concert pianist, but Maggie discovered a voice in her throat which travelled between B. C. G. Keys and she

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WESTERN INDIA LIFE INSURANCE CO., LTD., SATARA.

Virendra Hazarnis began his film career as the right-hand man of Producer-director Baburao Patel in "Gvalan". But the other producers are now tempting him with the megaphone as his next birthday present. We wish him all luck.

decided to give it to the world without blushing.

In America at least there is no social stigma attached to the arts of the film and the stage, seeing that even the President's daughter can howl at you from behind the footlights.

UNLUCKY ESCAPE

The second film fire during the month of September in Lahore burst out in Leela Mandir, a film studio on Ferozepur road. The damage was only Rs. 50,000|- which according to standards of film publicity, is likely to be exaggerated.

It is unfortunate that the studio escaped being gutted completely to give us a hope of seeing a new modern studio in its place.

CAGE FOR KANGAROOS

Mr. Alexander, the Australian Film Censor, recently banned in Victoria a newsreel depicting French bathing suits. It seems that the local kangaroos lost their poise and started hopping all over the place after seeing their contents of the bathing suits.

Mr. Alexander is going to do something about this censoring business by re-organizing it on national standards so that the wild babies of kangaroo land don't get the wrong feeding bottle to suck.

In India the kangaroos had jumped on hack victorias and given devil dances in the streets of Bombay. But that was during war when they came to protect Indians and ended by giving a performance without any one censoring.

GOING DOWN!

The riots have now started taking their toll in some of our film studios.

With the cinemas closed during the last two months, there is not much water left in the well to draw and it is not difficult to believe the news that the tall-talking, diminutive producer Baburao Pai has given the walking ticket to 50% of his employees at the Famous Studios in Cadell Road, Bombay.

Several other studios are planning to follow this illustrious example.

SLOW BUT SURE

Lala Jagat Narain, the well-known tortoise-shaped distributor of the North, is now reported to have become a producer on his own to teach the old-stagers a few tricks that do the trick with North Indian audiences.

Biman Bannerjee plays the leading role in "Moti" a social picture of Navyug.

M. R. Jaokar is a competent production man. He is there when you want him and Producer Baburao Patel found him useful in "Gvalan", a social story recently completed by him.

The name of the picture is not known yet but they say that it will be shot at the Shree Sound Studios in Bombay.

We wish him all luck.

WELL DONE, SHAH!

When D. C. Shah, our veteran journalist and art critic, wants to work, he does it with an impressive vengeance as was evident from the Special Film Supplements edited by him for the "National Standard" and the "Sunday Standard" on the occasion of the Diwali.

Inducing the talkative ones to write and provoking the silent ones to think loudly, Shah has pulled in quite a representative crowd from the Indian film industry to make his Diwali Supplements admirably attractive in layout and contents.

If only the other film Editors of our numerous dailies would occasionally take a few tips from our old D. C. Shah, our newspapers would certainly provide more interesting reading material than they are doing at present. Newspapers don't need film editors to publish studio write-ups. Film editors are expected to do some original work to pay their way.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

PLEAD IGNORANCE!

"Nowadays it seems that we Indians on this side of the Bay of Bengal are destined to see only the 1st Class all round rotten films such as "Chand Tara", "Maharathi Karna", "Banduk Wali", "Chashma Wali" and the like.

"The film exhibitors of Rangoon seem to have taken it for granted that all filmgoers in this town are dunces and dunderheads fit only to see these 1st class flops of Indian films.

"The headache we had recently from "Chand Tara" had scarcely abated when we had another dose of headache from "Maharathi Karna" this week; and the next week the "Wonderful Banduk Wali" will probably shoot through our heads.

"I have not got your review of this "Maharathi Karna", and I wonder in what way does this mythical stuff contribute to the progress of society or humanity at large. What is there in this picture for us to learn or to emulate or to be entertained or edified? Do the producers want us to get inspiration or aspiration from these mythical stupidities and legendary fantasies of the ancient past? Is it to inspire us to imitate Karna and his fanatical generosity and to flay our skins and give them to beggars as he did, or is it to follow the great Ghatotkachh and his witchcraft of flying without wings, so that we may compete with the "flying fortress" or "B 29"?

"Or for what purpose this mythical, irrational picture was produced, Mr. Editor?"

RANGOON. *H. A. Rahman.*

LISTEN LALAJI

Mrs. Indra Devi Shukla has already pointed out in the September issue of your 'filmindia' the goondaism that is found at Nigar Talkies Cawnpore. On the top of this a special peculiarity of this Cinema house is that at the end of every show the entrance of 1st class is invariably closed and people are required to come out through side windows and doors leading to the narrow lanes which are the passages for II and III classes and the 'stronghold' of goondas. When people manage to pass through these passages with their ladies, they have to face another 'front' in front of the cinema house because the windows for II and III class tickets are opened in such a direction that they face each other and the two queues of II and III class filmgoers virtually erect a wall in front of the cinema house and make it practically impossible for people to pass without having a bit of a struggle and tussle. The scene can better be seen than described. The ladies feel most embarrassed to have to force a passage through such rowdyism and goondaism. On the one hand the hall of Nigar Talkies is the best among the local Indian picture houses, its seats are most comfortable and location quite central and on the other the treatment that is meted out to people is now too obvious to be described. Such state of affairs do not exist even in other local picture houses which are never meant for the gentry and are decidedly worse in other respects.

"It will suffice if the management takes a lesson in this direction from its neighbour "Imperial Talkies", if it cannot do any more."

CAWNPORE. *O. P. Varma.*

Miss Mona, a new comer makes her debut in "Toofani Takkar."

WHAT ELSE?

"Do you, in the section reserved for the "Woes & Echoes" ever publish a letter that criticizes you or your work? So far, I have always read letters that either congratulate you or agree with or praise you, but never a bad word against you. Are you so popular with the readers that none of them dares to contradict you or is it something else?"

BOMBAY 7. *Miss Z. E. Patel.*

SHOULD, BUT—

"The most powerful and fascinating medium to restore peace, harmony and brotherhood is our singular "Cinema Industry".

"Our unfortunate motherland is of late invaded by the worst type of communal scourge. It is spreading like a wild fire to the various parts of India. Both Hindus and Muslims think in terms of cutting each other's throats.

"In a critical moment like this should not the best brains of our Industry, strain every nerve, to produce some effective Hindu-Muslim unity pictures and thus reinstate Brotherhood among the blood-thirsty millions?"

Mehrunnisa Begum.

VAINIYAMBADI.

YOURS ENOUGH

"Do you feel with me that the reputed Bengalee Directors and artists like Debaki Bose, Nitin

Bose, Phani Mazumdar, Sushil Mazumdar, Pahari Sanyal, K. C. Dey and others have unwittingly committed themselves to be commercialised by coming over to this Bombay where Art is controlled by Mammon, and have successfully managed to tar their gifts of Art which shone so well in their mother province? Perhaps this lure of Gold is a sure bait to expose one's innate grossness. Well, if you hold the same opinion as I do, will you please take the trouble to bring to their notice that they will show at least some sense of art and sobriety if they 'Quit' Film India without further exhibitions of their degeneration?"

Manoranjan Dutta.
BOMBAY.

HELP YOURSELVES

"The management of Moti Talkies where Jayant Desai's "Maharana Pratap" is being exhibited has been good enough to remove some of the portions of this film to which objection was being taken. It is necessary that these features are removed altogether from the picture prior to its despatch to other places for exhibition in order to avoid unpleasantness. Will you please help?"

Ved Parkash Varma.
NEW DELHI.

CADS NOT SHOWMEN

"A few lines in your esteemed magazine will ventilate my grievance about a local cinema; better call it 'Prostitute's Corner'. The proprietors of this theatre are generally seen sipping tea with local prostitutes in first class. This is not objectionable, I admit. But objectionable is the abusive and filthy conversation passing between them from the very beginning of the film up to the end. I have often been embarrassed by these incidents in the presence of the young members of my family. Is it not an awful experience for the ladies sitting there? Besides, as soon as some ladies enter, they begin all sorts of queer whistling sounds, thundering laughter, hungry looks and filthy language. When the lights are off and the picture is started, ripe bananas and burnt cigarettes are thrown over them. Don't you think Mr. Patel, if these unhealthy practices continue, one day we shall have to clamour for separate theatres for the ladies?"

(For the present, I have dropped the name of the theatre to give the showman a chance. Let me know if the same behaviour continues in future and I shall print his name in bold letters.—The Editor.)

Miss Shahzadi Firdosi.
PATNA CITY.

YOUR SAY

"With great pain I am writing my feelings to you, that "Marwaries" have been used as a target of humour in every story of the film world. They are being shown in a manner very insulting and disgraceful to a community. The community is a leading link between India's commerce and her people. Why don't you help to stop this through "filmindia"?

Satyanarain Singhania.
BIRATNAGAR.

SEX IN MUSIC

"Play-back in films has become so prevalent these days that I wonder if there are any stars who "sing" their own songs barring rare exceptions like Sushila Rani and Kanan Devi. The result is that we prefer to hear the songs from a gramophone record or a radio instead of from the pictures because we know that the singer on the screen is not really singing.

"But even the comfort of hearing the songs is spoiled to a great extent by these play-back singers appearing on the screen. Take, for instance, Amirbai Karnataki. Her voice is quite good but whenever I hear her songs in the radio, her bulky, unfeminine figure comes to my mind and I cease to appreciate her music. If she had stayed away from the screen, like Juthika Ray, I would have liked her singing better. Is there no method to prevent such figures coming to the screen?"

R. N. Prasad.
MALLESWARAM.

WELL, MOBED!

"Some time back the District Magistrate of Karachi promulgated an ordinance warning the public to form queues at the Cinemas otherwise severe action would be taken against them.

"But I am surprised to say that the rule is observed in the breach than in adherence. For one Wednesday, the 9th instant, in the first show, at Second-class ticket window side, some Makrani employees of the Paradise Cinema allowed their brethren Makrani Padagirs to get into the line thereby breaking the queue. We protested to one member of the staff who came there to issue Coupons (the system is: those holding Coupons get the tickets) but he did not pay any heed to the complaints; probably he was also in league with Padagirs. Thus the padagirs got a number of tickets and immediately started black-marketing.

"Why can't the management stop this? Do they realize that they themselves are breaking the law and abetting black-market?

"One more thing please! During the war the management of Paradise cut out three rows of Second class accommodation and incorporated them with the First-class. The plea given was that they wanted to accommodate U. S. Military personnel. Now those conditions do not prevail and it is high time that they should restore those three rows of seats to the film going public.

"I hope Khan Sahib Mobed will do the needful."

KARACHI 3. *M. K. Mani.*

WAIT A LITTLE

"Is it not a shame, Mr. Patel, that almost all Indian Theatres end their shows with the British National Anthem? When the show is over, either the English King appears or the Union Jack flies and the tune comes piercing the Indian ears. It is high time that our exhibitors realize the ridiculous farce of this wounding custom and put a stop to it as early as they can. The Indian prefers to have his own National Anthem ringing in his ears as he slowly leaves the theatre."

BOMBAY 4. *T. J. Thomas.*

WHY BOTHER?

"Your review of "Shah Jehan" has aroused much discussion

amongst my friends, some of whom are of the opinion that you were paid to write the review. These same friends never miss reading your magazine from month to month; they never even care to look at any other film mag; they revel in your writings; they are the first to see those pictures which you praise, but when they come across reviews of pictures like 'Raja', 'Fashion' and 'Shah Jehan' they say that you were paid to write them A good review appears hardly once a year in "filmindia" whereas in every other magazine one comes across, he finds that every picture is worth seeing. Only when you praise a picture some 'readers' doubt your honesty while no one cares a jot whether others are paid pipers or honest critics. In the interest of such readers of "filmindia" I request you to give out the name of the producer who abused you of taking bribes but did not have the guts to prove that you were dishonest and get that sum of Rs. 10,000|- which you offered. I think this alone will satisfy those readers who still doubt your honesty in reviewing pictures.".

V. K. Faẓlur Rahman.
BANGALORE.

SERIOUS 20 YEARS!

"India's own Government has begun to function and great are the hopes that linger in the hearts of all. Is this not the most appropriate time, Mr. Patel, to make an attempt to improve Indian Film Industry? No one would deny the fact that the screen is one of the most important factors that play the greatest part in the national movements of a country. So I think the opportunity should be fully made use of and the National Government duly approached to draw out some constructive plan. Why I write this to you in particular is because you have struck me—and a good majority of your readers too, I think—as the most sensible and spirited man in the film world. So I genuinely believe that you are 'the' man to take the initiative. Will you consider it seriously, Mr. Patel?"

MADRAS. *T. J. S. George.*

SOME DAY PERHAPS!

"After reading your magazine for the last two and a half years I am at last convinced of your sincerity of purpose. This conviction on my part urges me to make a suggestion. This suggestion, if followed, will be very

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helpful to your purpose as well as to the filmgoers of our country. Your magazine has a very large sale, as is evident from the repeated demands for increasing the quota of "filmindia" in many cities. When your magazine in the English reading public is so popular, will not the publication of "filmindia" in Indian languages bring about the fulfilment of your purpose? I do not say that it should be published in all the Indian languages, it is impracticable as well as impossible at present. But at least you should bring it in Hindi and Urdu. Moreover these are the languages of those films which "filmindia" reviews. One filmgoer of Nagpur has saved Rs. 16|- a month by reading your reviews of films. Think of the savings of thousands of filmgoers when you publish your magazine in Hindi and Urdu. I do not think that there is any more need for emphasis because you can yourself grasp the importance of my suggestion."

NAGPUR. *B. C. Mishra.*

INCENTIVE TO IMPROVE

"A few days ago, I had a chance of seeing "Moorti" produced by Ranjit Movietone and after seeing that I promised not to see at least Ranjit Pictures in future. I do not understand the idea of producing such hopeless pictures one after another. This "Moorti" has been produced with three persons only, viz., Motilal, Khurshid and Padma Bannerji and none else. Throughout the picture, we see one or the other out of these three persons.

"Can any body tell me what can we get from such pictures?"

Nand Kumar Bhatia.

KARACHI.

ALL CHANCES

"One draw back in our film stories, to which I wish to draw the urgent attention of the directors and producers is the predominance of "chances" or "accidents" in them, so much so that at times they appear unnatural and as if contrived to make up the plot by hook or crook. Recently I saw Atre Productions "Parinde" (which by the way, is much below the standard). Here also the 'chance' factor predominates. It is a mere coincidence that the hero as a pilot, the heroine as a nurse, and the villain as a Doctor, all three, get appointment at the same military camp. Similar incidents may be quoted from many of the Indian pictures. In many pictures the hero or anybody else comes to rescue or otherwise help the heroine or any body else only at the nick of time, not a moment earlier; of course he 'cannot' come a moment later, because then the whole plot would be destroyed. This is evidently not as we find in life. Many a time, the saver comes late and then follow quite different consequences.

"I urge that this 'chance hunting' be substituted for some new and intelligent device of plot building in the future."

WARDHA C. P. *R. K. Pashine.*

Snehaprabha is caught in a submissive mood in "Shikayat" produced by Navyug Chitrapat.

IN INSOLVENCY

"In spite of your review and being repeatedly bored by these 'Lion Brand' pictures, I went to see their latest 'Shama.'

"From the very first foot till the last the picture proved a boring and stupid production. The acting and direction of Wasti provide additional insult. It is a pity that a seasoned producer like Sohrab Modi should lack imagination in casting his hero.

"This lack of imagination and brains has not only been exhibited in "Shama" alone; there are any number of pictures which fail to click at the box-office, only due to wrong casting of the main players; e.g., "Ek-Din-Ka-Sultan" where Wasti and Mehtab both are square pegs in round holes. 'Ummar Khayam' where Wasti is again the misfit; 'Anmol Ghadi' where Surendra provides the nuisance. 'Dr. Kotnis' in which Baburao Pendharkar becomes the headache and so on.

"Can you tell me, Mr. Patel, when are these sleepy producers going to wake up?"

Rani Prakash Mehra.

LAHORE.

AN IDEA

"Whenever the Indian news parade reveals our National leaders, both Hindus and Muslims raise their respective slogans and make a hell of noise by shouting, shrieking and hooting. And finally they degenerate into exchange of vulgar abuses.

"One night, fearing lest the matter should come to blows, I with my family, simply quit the theatre before the commencement of the picture proper.

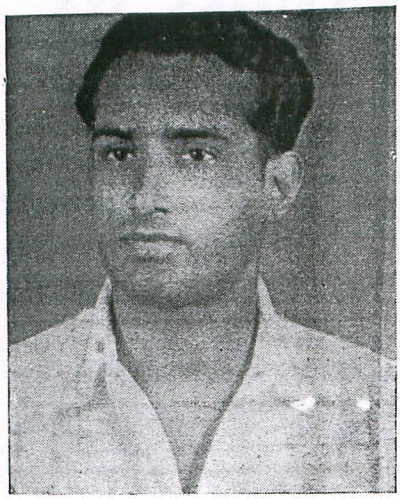
"When every where the communal tension is growing from bad to worse, is it not advisable to keep our leaders away from the screen?"

N. Mohammad Inayathullah.

BANGALORE.

HULLO, KUKA!

"The proprietor of Novelty Talkies has indeed, enlightened you with the true facts to your reioinder in the August, issue. While the Balcony seats are all okay at this theatre the lower stall seats are all hopeless. Will Mr. Kuka be kind enough to remove the seats below the pillars or remove the pillars altogether? Unfortunately, once I had to sit in one of those forbidden chairs and couldn't see the picture at all. On having complained to the Manager I got the reply: "Either you sit there or buy a higher class ticket." Unfortunately, again there were no higher class tickets available. I went back to the Manager requesting him to make some arrangement in giving me a chair and allow me to sit in the gangway. To this I got the blunt reply: "Mister, this thea-



Recruit K. N. Mani of 32 South Mada Street, Mylapore, Madras, is only 22 and speaks Hindustani and Tamil fluently. He wants a break as an artiste.

tre was not made for you alone. If you don't want to sit there you go home." I asked for the refund and was told that tickets once sold under any circumstances would not be taken back. So I had to go and sit there and thanked Providence because fortunately the picture was that putrid stuff "Krishna Arjun Yuddha". Is this just?

"If Mr. Kuka is a shrewd businessman he will remove those seats in which the pillars come in the way. There are about sixteen chairs I think. Mr. Kuka could easily forego this petty amount to look to the betterment of his own theatre to give his own patrons the maximum comfort instead of just making his manager say: "Mister, this theatre is not meant for you alone. If you don't like it just go home. No refund."

"Next time I visit this theatre I hope to see the change made, if Mr. Kuka claims to be the shrewd businessman that he says he is."

BOMBAY. *K. Ratnakar Rao.*

HARDLY THE CURE

"Seeing the recent stuff doled out by the Ranjit Film Co., I suggest to them to change their present trade-mark: "The Horse" to an "Aspro Packet."

SIMLA. *Sohan Lal Sharma.*

HIS STOOGES

"Having been urged by a friend, I went to see "Dr. Kotnis" which had been advertised with such superlative adjectives by the bally publicity pups of Rajkamal. During the time the reels of the picture were moving toward the end, I was, believe me, constantly losing my weight and my blood seemed to freeze at an unwarranted junction. I can't describe the shock I got when I saw the overaged and dehydrated fellow——"Shantaram"—acting the young hero and making funny faces every time he appeared on the screen. When he sang, his tune seemed to be coming forth from a wet trumpet. His was the most unconvincing acting which gave me an acute feeling of boredom all the more intensified by the silly and clownish gestures of the supporting characters. Shantaram is, no doubt, a great director, but who the devil told him that he could be the same success as an actor?"

Omesh Chandra Whig.

SIALKOT CITY.

OPTIMISM

"After seeing "Chand Chakori" I have come to this conclusion that Kedar Sharma can never become a successful director and further he is not making any sincere efforts to improve himself. "Bhaunra" is a recent example of his directorial talents. In spite of his so many failures, this little fellow is still bent upon performing his costly experiments at the cost of Sardar Chandulal Shah. Shahji, as I am told, is a "pucca" businessman and nobody can challenge him in his profession. Then why is he playing into the hands of this "little fellow"? This mystery only time will reveal. Meanwhile, I shall advise Kedar to quit and give place to some other man who is more useful to the cause of the industry."

Chandra P. Raizada.

CAWNPORE.

RIGHT

"Our film producers are too careless in selecting suitable playback singers. As a result it often happens that the actor or actress speaks with one voice while he or she sings with an entirely different voice. One can easily distinguish between the two voices. This is utterly ridiculous. They must take a little more trouble to choose the play-back singer whose voice agrees as much as possible with that of the artiste concerned."

BANGALORE. *Abdul Rashid.*

Ashok Kumar is getting round Veera in "Eight Days" a social story of Filmistan.

FILMISTAN LTD. (Bombay)

As there are no signs of the riot situation improving for some time to come, "Safar" featuring Shobha and Kanu Roy is still waiting to be released at the Roxy.

"Eight Days" starring Veera and Ashok Kumar is nearing completion and is reported to have become an entertaining picture. As regards "Shehnai", P. L. Santoshi, it is said, feels that he has improved on his direction since "Hum Ek Hain". "Shehnai" has two good artistes like Indumati and Nasir Khan playing the leading roles. "Sindoor" with pretty Shamim as the heroine and the 'genius' Kishore Sahu as the hero is more than half completed.

Filmistan is still keen about picturizing the life of "Lokmanya Tilak", the paper work of which has already taken a year to complete. This picture is likely to go on the sets in a couple of months' time.

PUNJAB FILM CORPORATION (Bombay)

With "Dekhoji" completed and most of the territorial rights sold off, Producer-director Walli feels more optimistic than ever. On Dasera day, he performed the muhurt ceremony of his social picture "Padmini" with charming Mumtaz Shanti as the heroine. According to Mumtaz Shanti, it is said, "Dekhoji" is an excellent picture with attractive tunes and she says that in "Padmini" Walli will go one better to show his capacities as a good director.

SHAHZAD PRODUCTIONS (Bombay)

"Veena", the maiden picture of this company, is making pretty good progress under the energetic direction of Producer Shahzada Iftkhar. Whatever difficulties Producer Shahzada Iftkhar may have to face in his production work nothing can possibly come in the way of his picture "Veena" which he is determined to make into a fine motion picture. With attractive Veena as the heroine, looking more pensive than ever before, one should expect "Veena" to be an interesting picture.

The paper work of the next two pictures "Hindustan" and 'Khwab' is being done side by side. The cast of these two pictures is not yet fixed.

SHALIMAR PICTURES (Poona)

Producer-director W. Z. Ahmed's pet production "Meera" starring Neena is nearly completed. With lilting music and a powerful story, the ever-optimistic W. Z. Ahmed feels that "Meera" is sure to bring him pots of money. We hope "Meera" does the trick at the box-offices.

"Rangila Rajasthan" under the direction of Lyric writer Bharat Vyas is more than half completed. Yet another one is called "Awara", a social, with a big cast and a couple of good quavalis.

INDIAN NATIONAL PICTURES LTD. (Bombay)

Producers often resort to strange adjectives while advertising the heroines of their pictures and the new one concocted by the publicity man in charge of "Dak Bungalow" is the word "chocolate charmer" to describe Surraiya. Whatever that means, we know that Surraiya can charm the filmgoers with a treat of good music. Mr. Goverdhandas Agarwal is unblushing about his praise for "Dak Bungalow" which is expected to be ready by the end of November. "Dak Bungalow" is directed by M. Sadiq with songs by D. N. Madhok. Surraiya plays the female lead opposite Wasti.

Gope is in a threatening mood in "Dak Bungalow" a social theme of Indian National Pictures.

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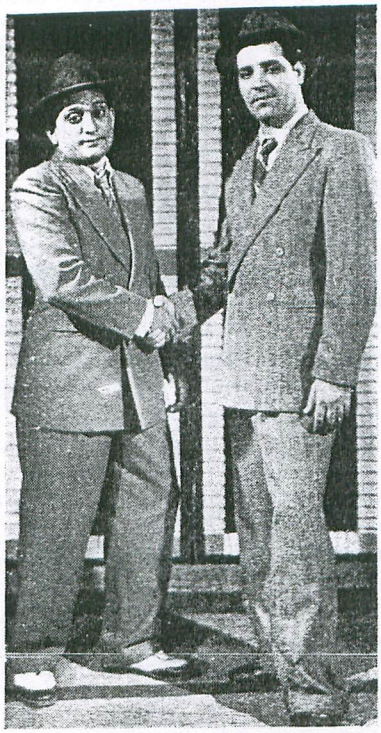

These two fellows, Bhagwan and Agha, create a riot of fun in "Shake Hands", a social thriller produced by Gautam Chitra.

R. D. PAREENJA (Bombay)

Producer-director R. D. Pareenja tells us that his call for new educated talent in "filmindia" has brought forth thousands of letters and after a lot of elimination, three lucky girls have been selected to work in his second picture. The script work of the picture is ready and as soon as the curfew is withdrawn, Mr. Pareenja expects to go on the sets. His first social "Sona Chandi" of which we have heard so much in the last few months is awaiting release in Bombay.

MAZHAR ART PRODUCTIONS (Bombay)

With "Sona" nearly completed, Producer-director Mazhar Khan has begun constructing his own studios at Mahim, where all the future pictures of his company will be made. Mr. H. C. Hassum, formerly in the Information Films of India, is in charge of this work. Some of the ambitious pictures to go into production early next year are "Guest House", "Hukumat" and "Bachelor's Club".

BALWANT FILMS (Bombay)

Another new picture to go on the sets on Dasera day was "Chitwan" the muhurt ceremony of which was performed by Director Mohan Sinha. "Chitwan" has a romantic story and may appeal to the public. In the meantime, the paper work of "Ten Days In Burma" is getting ready. It is the story of a nation's struggle for freedom and the profits of the picture, it is said, are likely to go to the I. N. A.

MURARI PICTURES (Bombay)

Introducing a new find, Madhubala, in "Chitor Vijay" and "Mere Bhagwan", director Mohan Sinha tells us that Madhubala is a good addition to the Indian screen. "Chitor Vijay" is half way through with Surendra, Raj Kapoor and Wasti in important roles. "Mere Bhagwan" is said to be 'a new type of social' featuring Surendra, Shyam, Madhubala and others. Let us see how far "Mere Bhagwan" differs from the usual type of screen stories.

CHAROLIA PRODUCTIONS (Bombay)

"Shikarpuri" featuring Shamim and A. Shah is censored and ready for release. Those who have seen the private show of "Shikarpuri" tell us that the picture has many a comic situation and is bound to appeal. Anyway Director A. Shah seems quite pleased with his efforts in completing "Shikarpuri" and in good time too!

UPRIGHT PICTURES (Bombay)

"Chehra" directed by Rajendra Sharma and featuring Najma, Surraiya Zulfi and Kamal Zamindar has been completed and is waiting to be released like many other pictures in the city.

The most attractive part of the picture is said to be the music which is expected to make people go mad.

DUGAL PICTURES (Bombay)

"Do Naina" directed by director S. Bhatia is in the editing rooms. Their next one is called "Ibadat" and is a Muslim devotional subject.

In the meantime Mr. G. Currimbhoy is constructing his own studios at Chembur to produce a better quality of motion pictures.

Art-director M. Y. Kulkarni is Ranjit's top-notch artist who turns the studio into a palace or a village overnight. Mr. Kulkarni is mainly responsible for the authentic village atmosphere in "Gvalan", produced and directed by Baburao Patel.

These studios are expected to be ready by the end of this year.

RASIK PRODUCTIONS (Bombay)

Producer S. H. Tharani has made good progress with his social "Parda". It is reported that many distributors are keen on purchasing the territorial rights of "Parda". "Parda" has Dulari as the heroine and Rekha, Madan Mohan and Indriyadaman in other important roles.

VICTORY PICTURES (Bombay)

Director Ramjibhai Arya's "Bhedi Dushman" is ready for release. Another thriller, "Sher-e-Bengal" is nearing completion under the direction of Ramjibhai Arya. "Sher-e-Bengal" features Hamid, Dalpat Nazira etc.

R. M. V. PRODUCTIONS (Bombay)

Directed by Behram Mukadam and produced by Homi Mistri, "Kismatwalli" a stunt thriller has been nearly completed. "Kismatwalli" stars the stunt favourite, Nadia and John Cavas.

FINE ART PRODUCTIONS (Bombay)

This company assures us of a great number of things: an entertaining story, top-notch artistes, the services of G. R. Sethi, melodious songs and bewitching dances. The items are so many that the company might forget all of them by the time "Hatamtai" is completed. If it does remember a few of them, "Hatamtai" should not become a bad picture at all. "Hatamtai" features Vanmala, Bikram Kapoor, Auzurie and Amir Bai Karnataki.

SARLA ART PRODUCTIONS (Bombay)

Written and directed by Sarla Devi, "Maryada" a social story has gone on the sets. "Maryada" features Rakesh, P. Kailash etc.

CUPID PICTURES (Bombay)

"Farebi Jal" another sensational thriller and directed by Mr. A. Dosani is going on the floor very soon. The cast consists of Mumtaz Shanti (Jr.), E. Billimoria and Dilawar.

JAMUNA PRODUCTIONS (Bombay)

With the popularity of "Rattan" to back them up these producers are seen going about confidently with the production of "Do Dil". The screen play, dialogue and songs are by D. N. Madhok. The direction is in the hands of Jagdish Sethi who is not merely enthusiastic to direct but seems to have the necessary experience and knowledge required for such work. We wish Jagdish Sethi all luck in his new picture, "Do Dil". "Do Dil" stars Surraiya, Karan Dewan, Motilal, Badriprasad and Gulab.

CENTRAL PICTURES (Bombay)

"Shahi Khazana" directed by S. Usman and "Chamakti Bijli" directed by Homi Master are both ready for release. "Secret Gang" has already gone on the sets and features Razia and Shanker Vazre.

NAVYUG CHITRAPAT LTD. (Poona)

Director Chandrasekhar Bose is giving the finishing touches to "Moti" a social, featuring Geeta Nizami. "Shikayat" featuring Snehaprabha is nearly completed and "Paroo" is expected to be ready by the end of December.

B. P. S. PRODUCTIONS (Poona)

This company hopes to produce three pictures a year in the Navyug studios at Poona. The first has already gone on the floor and is called "Rupion Ki Kahani". The director is Kumarsen Samarth.

JAI HIND FILM EXCHANGE (Bombay)

This new firm of distributors has secured the distribution rights of People's Theatre's "Dharti Ke Lal", Venus Pictures' "Phir Bhi Apna Hai" and B. P. S. Productions' "Rupion Ki Kahani" and a couple of Marathi pictures.

KAMAR PICTURES (Bombay)

Director S. M. Raza's "Zinda Dil" a stunt thriller is nearing completion. "Zinda Dil" features Shiraz, Raja Saleem, Rajni and Arvind Kumar.

SUNRISE PICTURES (Bombay)

Producer-director V. M. Vyas, who always finishes pictures in record time, has completed "Dhanwan" which is to be released at the Central Cinema, Bombay.

His next picture is called "Amar Asha" in which Mr. V. M. Vyas has preached Communism as a cure for all social and economic maladjustments, with a vengeance. This was the last thing that was expected of Producer-director V. M. Vyas.

RANJIT MOVIETONE (Bombay)

"Moorti" starring Khurshid and Motilal and directed by Chaturbhuj Doshi is running at the Royal Opera House. Other pictures ready for release are "Jogan", "Kaun Hamara", "Phoolwari" "Lekh" and 'Dariavat' starring Veena and directed by Aspy is half-way through.

AMAR PICTURES (Bombay)

Editor Baburao Patel, who has spared no pains to make "Gvalan" an entertaining motion picture, is waiting to release it in one of the big theatres in Bombay in a couple of months. "Gvalan" stars Sushila Rani, Trilok Kapur, David, Bipin Gupta and Madhuri.

JEEVAN PICTURES (Lahore)

"Arsi" a village social featuring Meena has been completed and Producer J. D. Chandna has announced "Meri Manzil" as the next picture to go on the sets. "Meri Manzil" has, it seems, a progressive theme of service and high ideals and Producer Chandna feels that such themes are badly needed in these abnormal times of strife and conflict. The cast of "Meri Manzil" will be announced in due course.

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